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'NEW FACES'—MORE THAN EVER

Code Nix Won't Slow 'Anni' B.O. Tempo As 'Adult' Film Cycle Faces New Test

Production Code nix on the United Artists release, "Happy Anniversary," is seen by many in New York as reflecting the considerable pressures brought on Code Administrator Geoffrey Shurlock during the past several months. Code has been accused of being too lax and of allowing the production of "frank" films to go too far.

At the same time, the situation highlights the peculiarly weak position of the Code vis-a-vis the member companies of the Motion Picture Assn. of America. For, even if UA is turned down by the Code Review Board, and then decides to go ahead and release the picture anyway (without a seal), the only consequence it suffers is that it must withdraw from the review board. It does not have to quit the MPAA and it is, in fact, guilty only of breaking an inherent pledge that it wouldn't release pictures without a seal as long as it was a member of the Association.

That's the result of UA's original row with MPAA over first "The Moon Is Blue" and later "Man With the Golden Arm," when UA quit the Association and then returned. At that time, the MPAA's by-laws were re-written and there is, at this point, nothing to actually compel a company to abide by the rules.

What's more, the production situation being what it is, exhibitors, who in the long run are the ones to make the Code work, aren't likely to be of much help. Few circuits in the country today, if convinced that a picture is harmless,

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Oranges Blossomed in '23 Revue; New 'Smellvision' Films Not Unprecedented

The battle of the "smellies"—Walter Reade Jr. beating out Michael Todd Jr.—recalls the 3d "Music Box Revue" (1923) when John Steel and Grace Moore sang Irving Berlin's "An Orange Grove In California" while the Music Box Theatre was being permeated with a chemical compound that resembled the fruit.

Producer Hassard Short had an assistant stage manager, Eddie Mendelson, who was also a chemist, and who proposed to Berlin and Sam H. Harris that, since the stage setting comprising thousands of electric bulbs painted like oranges suggested an orange grove, he (Mendelson) had a technique of scenting the theatre. It was a somewhat elementary technique of squirt-gunning the audience, from the orchestra pit, with the citrus-simulated scent. It made for an audience rouser.

Reade's AromaRama comes into the Mayfair, on Broadway ahead of Todd's Scent-O-Vision technique.

TV For Ocean Liners

Glasgow, Nov. 3.

Television sets are to be installed in public lounges of trans-Atlantic liners. Experiments are now being carried out on the 25,000-ton Empress of Britain, on voyages between the U.K. and Canada.

Television receivers were installed in the engineers' wardroom, and favorable reports resulted. Aerials have been installed in the liner's funnel.

Passengers can watch programs until the liner has passed out of reach of the Londonderry, Northern Ireland, transmitter, its range ceasing about 30 miles out in the Atlantic off the coast of Ireland.

Viewing will start again as the ship reaches the St. Lawrence, British tv sets being switched for Canadian ones.

Spain's Army Not Screen Doubling

Madrid, Nov. 3.

"Don't take the Spanish Army for granted" seems to be the tactical lesson emerging for Hollywood producers from a series of wide-flung "Spartacus" maneuvers on all levels here to get 3,500 disciplined extras molded into compact, precision-happy Roman legions.

At least not until the soldier-extras have been smartly dressed in Hollywood costumes, arrayed in cinematographic battle formation and the cameras are ready to roll.

For the Spanish poilu—who once phalanxed for "Alexander the Great," stormed Avila for Stanley Kramer and covered the desert expanse of Saragossa to die for King Solomon and live for Gina Lolla-

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FLOWERED APPROACH TO 'BEN-HUR' TRACK?

Both Metro ("Ben-Hur") and Loew's State, which is preeming the Lew Wallace spec Nov. 18, are prodding the Broadway Assn. for a Times Square facelift, including "four seasons" change of foliage, a la the street flowers (in oversized stone urns) which the 3d Ave. Assn., the Park Ave. Assn. and the 5th Ave. Assn. developed for aesthetic and business reasons. Loew-Metro may even go it alone, keying the aesthetics to the Thanksgiving-Christmas season.

Realistically, the Loew-Metro people point to the Astor Theatre (and adjacent Bijou) renovation

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STUDIOS BACK TO 'TALENT STABLES'

By HY HOLLINGER

Hollywood, Nov. 3.

The cry for "new faces," long heard in both theatrical film production and exhibition circles, appears to be moving from lip-service to reality. Every major studio here is involved in a personality development program of some sort. The emphasis varies from company to company as does the zeal of the "search" and the subsequent "develpoment." Meanwhile there's agreement among the executives that the industry is in dire need of new boxoffice personalities. There is not too much concern about the so-called stranglehold the aging big money stars allegedly enjoy, but the desire for "new faces" is based primarily on the knowledge that the picture business, if it is to continue to thrive, must come up with new talent that will excite and lure the public.

At no time in the recent history of the business have such efforts been made to discover new thesping talent as is currently taking place. This is particularly the case at Warner Bros., Columbia, and 20th-Fox which, at the moment, seem to be the most ahead in pressing talent training programs. The old-style seven-year-contract, with options every year, is once again a commonplace agreement. In addition, there has been a significant increase in multiple-picture, non-exclusive deals with es-

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'Cease & Desist' U.S. Request On TV Mafia Shows

Hollywood, Nov. 3.

Total of three shows have been affected by a request from the U.S. Attorney General that television defer programs dealing with the activities of the Mafia, it's been learned.

Trio are "Noise of Silence," an "Untouchables" segment slated for last Thursday but yanked indefinitely; a "Ford Startime" segment now in production which was originally titled "Mafia" but changed to "Crime Inc." at Government request; and "Meeting at Appalachin," a "Westinghouse Desilu Playhouse" segment.

Government has asked that these shows be held over until after the pending trial of the Appalachin defendants for fear the programs will exercise undue influence on the case. Producers are cooperating with the Attorney General's office.

Meanwhile, some sponsor ele-

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All This and a Red Herring, Too; 'Find the Pinko' as New Quiz Tack?

NBC fired Charles Van Doren from his $50,000-yearly television performer contract within 24 hours of Columbia University's decision to accept his resignation from the faculty as an assistant Professor of English. NBC top brass, including prexy Robert F. Kintner and chairman Robert W. Sarnoff, met specially yesterday (Tues.) while the rest of the network staff took the day off to vote, in order to sweat out a decision on Van Doren. As one network executive commented, "What else could we do since he admits to perjuring himself?"

By LES CARPENTER

Washington, Nov. 3.

Television's costliest quiz show—to tv—was headed toward a Thursday noon windup, according to its producer, Rep. Oren Harris & Co.

With Harris (D-Ark.) keeping a lid on who'll testify next, broadcasters were pondering how much more will happen to the industry's reputation before the Harris sign-off.

Harris foresees "no current need" for resuming hearings, but other Congressional groups may be limbering up to get into the act.

VARIETY learned reliably that

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Diskers at 5-&-Dime

MGM Records rounded up 15 of its artists to celebrate Founder's Day at F. W. Woolworth's 50th St. store in Times Sq. yesterday (Tues.). A special section of the store was roped off to let the artists perform, meet the customers, sign autographs and hand out records. Tie-in was arranged by Eddie Heller.

Artists on hand were Joey Adams, Sam Fletcher, Danny Valentino, Tommy Edwards, Ray Ellis, Aaron Bell, Rocky Hart, the Impalas, Jimmy Jones, Sam (The Man) Taylor, Billy Mure, Dick Caruso, Jaye P. Morgan, Toni Carroll and the Dream Girls.

RCA Betting 100G On Unknown Piper

By EDDIE KAFAFIAN

Hollywood, Nov. 3.

The motion picture industry's tactics in the development of potential boxoffice personalities is rubbing off on the recording industry.

The diskery biz, unlike the past whereby a recording star was usually born via a hit platter, is now gearing itself in another direction—that of introducing and establishing a recording star prior to any past experience in either the acting or recording field. In other words, the new kick, in the fashion of the film companies, is aimed at building a national name before he or she has proved himself on the market.

Concrete example of this new tide in the diskery biz is RCA Victor. Company is launching an all-out promotional campaign for Rod

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BILL OF THE YEAR ('60): FRANKIE, DINO & SAMMY

Las Vegas, Nov. 3.

What will probably be the wildest bill ever to hit a cafe floor is slated for the Sands Hotel, Las Vegas, starting Jan. 20 for four weeks. Frank Sinatra, Dean Martin and Sammy Davis Jr., charter members of the Hollywood's "gashouse gang," will appear simultaneously at the Jack Entratter-operated inn.

Reason for this top collection of talent is the start of a motion picture, "Oceans Eleven," which will be filmed at the Sands. It's a story of three war veterans, skilled at survival in the North African desert, who hold up the cashier's

(Continued on page 72)

He'd Rather Be Dwight Than President, But Ike Capitulates to Longhair

Washington, Nov. 3.

The White House is apparently getting sensitive about criticism of the musical programs after elegant white tie dinners there.

Programs after the last two have both been classical, a turn from a long run of semi-classical and popular music.

Entertaining at the latest, which honored the visiting president of Guinea, Sekou Toure, and Mrs. Toure, was cellist Gregor Piatigorsky, accompanied at the piano by Alexander Zakin. (He played his own "Variations on a Paganini Theme," Henry Eccles' "Sonata in G Minor," Carl Maria von Weber's "Introduction and Rondo," Maurice Ravel's "Habanera," Camille Saint-Saens' "Allegro Appassionato," George Gershwin's "Prelude" and Saint-Saen's "The Swan.")

At the previous affair, honoring Mexico's President Adolfo Lopez Mateos and his wife, a group of National Symphony Orchestra musicians played, but the program was changed when word leaked out in advance that the White House wanted "My Fair Lady" tunes. A classical number was substituted, following protests by music lovers.

Although President and Mrs. Eisenhower's tastes do not run to classical music, the argument has been made to them that visiting heads of state expect it when entertained in the White House.

Saturday, Salmaggi and Spaghetti Opera Big Grosser in Brooklyn

By ELMER WIENER

Opera (sans big stars, sans deficits and sans subsidy, but definitely with an audience of its own), is thriving at the Brooklyn Academy of Music where the newly-rechristened Brooklyn Opera Company, generalissimoed by Guido Salmaggi, ends its 1959 fall season next Friday (6). The finale will be Verdi's perennial favorite "Aida" and closes a run of seven weekly manifestations of operatics in the grand Salmaggi manner, hammy and corn-nurtured, operatics where the Italian-speaking and understanding audience definitely is part of the show on stage.

The menu—with rare exceptions—consists of the standard Italian spaghetti-and-meat-sauce repertoire. An exception might be Bizet's sure-fire "Carmen" (French) but rarely anything non-Latin. "Faust" has occasionally been done, and there's talk of a "Fledermaus" in the spring, but the main course consists of "Aida," "Trovatore," "Boheme," "Rigoletto," "Butterfly," "Tosca" "Cav" and "Pag," "Barber of Seville," "Lucia."

The warblers are mostly of Italian extraction, the conductors and stage directors ditto, and the audience overwhelmingly so, though with a sizable Jewish following. It's quite an experience to attend opera where the throng (as at "The Barber") breaks into understanding boisterous mirth at the amusing lines of a Salvatore Baccaloni, guesting in the part he's done countless times at the Metropolitan (and other houses, here and abroad).

Guido Salmaggi, scion of the Brooklyn operatic tribe, comes as close to being a one-man producing organization as is possible He does not sing, though he's done that, too—as a tenor in papa's productions. He bustles about the five

(Continued on page 84)

Stolz-Rattigan Musical For London Production

London, Nov. 3.

Robert Stolz, is due here next Sunday (8) for a three-week conference with playwright Terence Rattigan on a legit musical they are priming for London production by H. M. Tennent. The Viennese composer will then fly to Berlin for the premiere of his new musical on ice, "In the Land of Dreams," at the Berlin-Sportspalast.

While here, Stolz will also work on a picture score.

'Show Biz Day' At Belgian ICFTU

The American Guild of Variety Artists will be repped at the sixth assembly at the International Congress of Federated Trade Unions, gathering in Brussels next month. A full day, Dec. 10, wil be set aside to discuss problems of theatrical labor unions and preparations that can be undertaken to organize a congress that will constitute an international trade secretariat. J. H. Oldenbrook is general secretary of the ICFTU.

Jackie Bright, national administrative secretary of AGVA, will attend the convention. He's expected to bring up the question of a reciprocal exchange of talent between countries. According to present thinking, for every performer imported into the U.S., AGVA would participate in the sending of an American act to the exchange nation.

Meanwhile, over the weekend (31), Bright guest-spoke at annual dinner of the National Assn. of Broadcast Employees & Technicians, held in Wilkesbarre, Pa. Following day (Sunday), Bright spoke at a luncheon of the AGVA Cleveland office in the Hollenden Hotel, with proceeds to the AGVA Foundation Inc.

'TOSCA' INTO BOSTON'S ARCHDIOCESE THEATRE

Boston, Nov. 3.

Donnelly Memorial Theatre, once Loew's State, ended a month's run Sat. (31) of the first five episodes of "The 15 Mysteries of the Rosary," produced by Joe Breen Jr. in Spain. It is not disclosed when further episodes will be unspooled.

Meanwhile Cardinal Cushing, in his new role as theatrical impresario, has made a deal with The Opera Group, so-called via its artistic director, Sarah Caldwell.

Puccini's "Tosca" will open Nov. 9 with the Canadian soprano Lois Marshall in the title role.

Italo Govt. Halts Run Of 'Costa' Pic Because Bambi Showed So Much

Rome, Oct. 27.

The Italian Ministry of Entertainment this week ordered immediate seizure of prints of an Italian pic "Costa Azzurra" (Cote d'Azur), produced by Glomer Films and released in this country by Euro International. Reason given for the seizure of this top-grosser, which incidentally forced three Rome first-runs to shutter for a day as the order came out too late for a replacement, was that the release print was different from that which had received censorship approval. Also, that it contained material potentially offensive to public morals.

No indication was given here as to which of film's material was found offensive, but reported that it probably concerned some nitery strip sequences and specifically one spotlighting Bambi, reportedly

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Wisecracks Re Wrestling Cost Judge Reversal

Des Moines, Nov. 3.

A U. S. circuit court of appeals this week set aside a lower court jury verdict denying a wrestler $200,000 damages in an anti-trust suit against the National Wrestling Alliance. Harold C. (Sonny) Myers, 35, a 225-lb. wrestler and sometime wrestling promoter from St. Joseph, Mo., contended in his appeal that the presiding judge in the original trial in Des Moines last Dec. 6 made a farce of the case by joking from the bench.

The appeals court decision said in part: "We are convinced that plaintiff Myers, by reason of the comments of the trial judge during the trial, was prevented from having a fair trial. The judgment appealed from is therefore reversed and the cause is remanded to the trial court with directions to grant plaintiff a new trial."

Judge Edward R. Hicklin presided at the trial last Dec. 6. As the jury was being empaneled he referred to the professional wrestling game as "sometimes considered by some people to be a racket anyway," the appeal said. At another time Judge Hicklin observed, "It has occurred to me to wonder: does this so-called racket depend on the number of gullible suckers?"

At one point Judge Hicklin referred to wrestling "as the pursuit of a livelihood, an art, which in my opinion isn't an art" and in congratulating the jury on returning a verdict for the defendants he said "It (the Myers suit) certainly had no place in a court of law."

Mellow Book Puts Forth Cantor's List Of All-Time Best

By ABEL GREEN

Eddie Cantor's new book, "The Way I See It" (Prentice-Hall; $2.95) gives "edited by Phyllis Rosenteur" billing to his collaborator but the contents are pure E.C.

It's a refinement of his life's thinking and attitudes, a maturity that comes from 67 years on earth, 45 years of marriage to his Ida, and 50 years in show business. That's enough of a vintage crop to distillate some pretty firm ideas. All are solid and readable without being preachments.

The chapter headings are as fresh as Cantor's observations and summations. It's an informal retelling of his career but since his half-century in entertainment touched on so many interesting people and places and faces, it is palatable stuff.

For a "cardiac-tor" who admittedly learned belatedly how to take better care of himself the comedian imparts a ceaseless love of life on a par with his desire for achievement in other directions—professional, humanitarian, patriotic, parental.

There are sentimentalities but it's not maudlin. He turns a clinical spotlight on himself because "At My Age, I Can Afford To Be Honest" (as the chapter is headed). His pitch for people to "slow down" is belied by his own staccato career. But in his own belated slowing-down he takes stock of humanities, religions, causes, health, professional pursuits, human equations, senior citizens, actuarial statistics, the human side of his five daughters who may be known by name to the masses because of his professional ad libbing but, for the first time, are appraised in their personal relations.

As a Ziegfeld star, a film star, and a topper in the ratings on radio and tv, Cantor's show biz pursuits touched on an equally color-

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Clouded Crystal Ball

From Page 13, N. Y. Clipper, March 16, 1889.

"General Lew Wallace says he wishes it understood that his novel, 'Ben-Hur,' will not be dramatized.

"I have not given anyone the right to present a stage version of it," he says. "I have never entertained the idea, and it is not likely that I will ever sell such a privilege."

Kids Nix Sin, Favor Speeding

Columbus, Nov. 3.

Youth Government Day of the Catholic Youth Council, during which some 120 Catholic students took over the city's government for a day, recently resulted in passage of two ordinances, both affecting youth.

One would establish a city board of film censors to pass on features to be viewed by persons under 18, while the other would create a city-sponsored "drag-strip" for races.

Neither bill was given any serious thought by the actual members of City Council when they took over the reins again.

'Don't Kiss Anyone at the Bar'

[BULITIN AT A BORDELLO]

Chicago, Nov. 3.

State's Attorney's raiders swooped down on a strip joint in suburban Calumet City, pinched 23 persons on charges of keeping a house of ill-repute and saw this notice tacked to a wall backstage (*reprinted verbatim, misspellings 'n' all*):

"BULITIN:

"The Judge did not let the States Attorney close us on a temporary injunction. But made these restrictions.

"No soliciting for Prostitutions:
"No Lewed Acts:
"No Lewed Performances:
"No Prostitution:
"No Immoral Acts.

"No soliciting for drinks. We will abide by these rules. The States Attorney will no doubt, have under cover men, in here looking for violations.

"The Judges order is if anyone get's caught in these Violations They and the owner will be cited for contempt of court. And will be sentenced to Jail for 1 yr.

"Our Penalty will be, you will defend yourself, Bond, Lawyer, and etc. We will help you in no way. So we have a leginate place, let's run it and ABIDE by these RULES.

"It is all right to talk to a customer. But don't solicite him for any thing. If he want's to buy you a drink it is O. K. to have it. And don't give him any lewed talk. Don't kiss anyone at the bar.

"We can do all this and make a living. But if we don't we can go to jail.

"Please let the floor man know that you are going to talk to someone, before you do.

"No touching walls or curtins, and don't dance close to the Customers, or at them. With any suggestive moves.

"Have a dance of art not a dance of lewedness."

"We're sure taking a beating," growled a bartender.

Parker Far Out (500G) For Sammy in Far East

Hollywood, Nov. 3.

A guaranteed minimum of $500,000 is the lure by which Steve Parker is overturing Sammy Davis Jr. for a 10-week tour of the Orient next summer.

Parker, who brought "Holiday in Japan" troupe from Tokyo to New Frontier, Las Vegas, for an extended engagement, wants Davis to spend six weeks in Nipponese cities, then move on to Manila, Singapore, Hong Kong and other Far East spots.

Catholic Prize To 20th's 'Anne Frank'

Washington, Nov. 3.

America's and 20th-Fox's "The Diary of Anne Frank" has copped the international grand prize of the International Catholic Film Office at Cologne, National Catholic Welfare Conference here reports.

Catholic film office jury said the motion picture "gives touching evidence of belief in the goodness of man and confidence in God."

'TENTH MAN' ATTACKED, EXTOLLED BY RABBIS

Philadelphia, Nov. 3.

"The Tenth Man," the Paddy Chayefsky play which is set in a rundown Long Island synagogue, drew mixed reactions from Jewish clergymen here. Rabbi Shlomo Balter, associate at Har Zion Temple, one of the city's largest Reformed congregations, in an address from the pulpit, described the play as "a distortion of Judaism, desecrating, insulting and ugly." (The show opens tomorrow night (Thurs.) at the Booth Theatre, N. Y.—Ed.)

Rabbi J. Mortimer Cohen, of North Philadelphia's Beth Sholom, devoted an entire sermon to the drama, however. He saw it as "good folk theatre with a fine message and a graphic example of the futility of the modern rabbi." Rabbi Cohen stated he found the

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'Eyes of Texas' Are Upon 'The Alamo' Cuffo; Looks Like Trouble Brewing

Austin, Nov. 3.

"The Eyes of Texas" has gone into "The Alamo" at no charge.

U. of Texas Student Assembly members have agreed to waive all royalty rights to use of their school's famous song in the film

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O'SEAS TAKE DOWN-2D IN ROW

Talk Up 12-Year Player Deals, If California Legislature Okays

As part of Hollywood's current campaign to develop new talent, a move reportedly is afoot to seek extension of the present standard seven-year contracts to 12 years. It's understood that approval of the California Legislature is necessary before 12-year pacts can be issued.

Exhibitors played an important part in urging extension of the contracts. Theatremen have been in the forefront in beefing over the high salaries paid stars to appear in pictures. Although exhibs do not have to shell out the coin, they maintain that the payment eventually comes out of their pockets because of the excessive film rentals they have to pay for pictures. Feeling is that a 12-year pact will keep a star under control of a film company for a longer period and delay the star's entry into the freelance ranks. A handful of present-day freelancers, exhibitors maintain, have a strangehold on the industry.

From the standpoint of the film companies currently involved in developing players they hope will emerge as boxoffice stars the 12-year pact is also seen to hold advantages. At the end of the seven-year period, during which the film company may have spent considerable coin in training the new talent, the star, now possibly a recognized personality, may decide to strike out on his own, thus the company would lose the services of a personality it has nurtured and trained.

U.S. Films Need A 'Culture Index'

America's motion picture industry is suffering from an inferiority complex regarding the "cultural" contents of its films. To the Motion Picture Assn. of America has gone the job of "spreading the word" that there's more than sex and violence in the Hollywood output.

The companies last week were asked to each draw up a list of pictures which they considered to represent artistic and cultural contributions. MPAA will take it from there, making the point that the average level of the Hollywood picture is higher than the public might suspect.

This appears to be a matter of concern to Eric Johnston, the MPAA prez, who is particularly sensitive about the frequent charge abroad that the American film lacks "culture." He feels that such an assertion can be most effectively refuted through a recitation of the pictures themselves.

Actually, there appears to be a considerable temptation—particu-

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Goldstein As Feedmaster; Pioneers Honor His Boss

Morey R. Goldsten, v.p.-general sales manager of Allied Artists this week was named to chair the upcoming Motion Picture Pioneers' annual dinner.

Steve Broidy, president of AA, is to be saluted as Pioneer of the Year.

BELOIN-RICHLIN PAIR

Will Write-Produce For Paramount Release

Hollywood, Nov. 3.

In latest producer deal, Paramount has signed Edmund Beloin and Maurice Richlin as a team to develop, write and produce for Paramount release. Deal marks third such arrangement within a week, others being Henry Blanke and James Clavell.

Pair will check into Par as soon as they complete current assignments.

A Crowd of Bolivars

Hollywood, Nov. 3.

Universal is latest film company to register the title, "Bolivar," with MPAA, following in wake of Kirk Douglas' Bryna Productions, and Lester Cowan several years ago for a not-yet-launched Puerto Rican venture.

Dino DeLaurentiis also is understood to be prepping a biopic based on South American liberator.

Interesting point is that Douglas' company, which is making "Spartacus" for U release, reportedly will protest UI registration, on grounds property is one of indie's future films.

In-Betweeners, They're Risky; 20th's Caution

Weighing present market conditions against existing film budgets, 20th-Fox has decided to set up two "categories" of productions—one for the medium budgeters, which won't go much beyond the $1,000,000 mark and the other for the top productions which could run $3,000,000 or $4,000,000.

Limitation on the medium budgeters has been imposed to avoid repetition of cases like "Holiday for Lovers," which cost around $2,000,000 and proved disappointing at the boxoffice. Had the film been brought in at around $1,000,000, it might have recouped much more easily.

Reasoning is that budgets should be reasonably in line with the potential earning power of a film. In other words, it doesn't pay to load down an average release with a $2,000,000 budget which, under normal conditions, it has difficulty recouping. At the same time, this calls for a more realistic appraisal of what constitutes a medium-budgeter in terms of potential earnings, something which the Coast always has had trouble in doing.

Hecht Still Via U.A.

Hollywood, Nov. 3.

Harold Hecht, on his own since splitup with Burt Lancaster, will continue to release through United Artists. He's closed deal to distribute "Flight from Ashiya," to be lensed in Japan late this year, through company.

Alan Pakula will be producer, and Hecht exec producer.

HAPPY NOTE: OLD CURBS NOW OFF

By FRED HIFT

The American film industry will round out the year 1959 with a foreign market that is increasingly free of restrictions and yet will deliver substantially less revenue than in 1958. This is the second year in a row that Hollywood's overseas income will have dropped from its 1957 high.

Situation has come about partly because of a general drop in overseas attendance, particularly in areas where television has begun to affect the theatres, and partly because the Americans' share of screentime in some of the major markets has been reduced.

Balancing the loss in income is the fact that, in Europe particularly, the barriers are continuing to lift. Spain is the one sore point on the Continent and Turkey is another. But in Britain, Italy, France and Germany the Yanks are pretty well set and monies earned are in effect remitted to the extent that they are available, i.e., after local expenses and coin poured into coproductions. In France, of course, a new deal is coming up and no one seems quite sure what attitude the French Government will take.

In the Orient, the Japanese are in a better exchange position than ever, and in Latin America several countries (Mexico and Brazil) not only deliver big money, but are definitely capable of expansion.

More Liberal

To date, the drop in foreign billings has been offset by the liberalization of trading conditions and remittances. However, the American industry's foreign earnings represent an extremely sensitive item in the overall budget and the

(Continued on page 16)

Thugs Still In Screen Fashion

Hollywood, Nov. 3.

Recent public and organizational protests over violence in motion pictures apparently is having little effect in studios and Indies skedding gangster yarns. Numerous crime features are now either shooting or slated to hit cameras at an early date, with scripters poring over gangland history in an effort to come up with fresh names heretofore unbiopicked.

Columbia Pictures latest entry in field with "Willie 'The Actor' Sutton" due for glorification (?). Offbeat casting of Red Buttons in role of onetime Public Enemy No. 1 may give pic another twist. Byron Roberts will produce and Paul Stanley direct film set to roll Feb. 1.

Milton Sperling has "The Rise

(Continued on page 16)

Some Exchange Areas Lagging, 20th Drive Short of Its Quota But 2d Half Tops Early 1959

There now remains very little doubt that 20th-Fox will not reach the $54,000,000 film rental drive goal which it set for itself in the domestic market for 1959. Influenced largely by the disappointing performance of "The Blue Angel" and "The Best of Everything" (the latter something of a surprise), 20th will end up with around $53,000,000 for the year.

Considering the sharp drop in the company's rentals for the first six months of this year, the $53,000,000 represents a considerable achievement. However, under the drive rules, none of the $500,000 in prize money was to be distributed unless the entire organization meets it quota.

Feeling at the 20th homeoffice is that, even with the drive falling short of its aim, some arrangements will be made for those dozen or so branches which not only met quota but exceeded it week by week. The average weekly rental take for 20th, if the drive goal is to be reached, is about $1,450,000. This hasn't been done, and even though "The Hound Dog Man" is coming up soon, it's not likely to be done either.

What puzzles 20th execs is why some branches should find it possible to meet their quota week after week in the 17-week span since the drive got under way in September while others haven't been able to get up stem. The sales push continues through December.

Hardy Exhibs—And Fans

Minneapolis, Nov. 3.

Despite the fact that temperatures for the past fortnight have been in the neighborhood of 40 and even lower and there has been some snow and almost nightly cold rain, one of the area's outdoor theatres, the 100 Twin Drive-In, continues to operate.

It will set up a new record for late into the fall operation. Its management says no date has been fixed yet for closing for the season. Car heaters are not furnished to patrons, either, by this ozoner.

Nearly all of the territory's other drive-ins has been shuttered for nearly a month or longer. A few stragglers, along with the 100 Twins, continued into October, but gradually tossed in the sponge.

United Artists May Spread Into 16-Millimeter

United Artists has under consideration the setting up of a domestic 16m division. Project has been under discussion for some considerable time, but even if it's finally materialized, UA executives don't see it adding importantly to their revenue.

If UA goes ahead, it'll set up a special division which will handle the 16m sales to schools, institutions, etc. Outfit already is servicing the Red Cross, Army and Navy, etc. UA has had many requests to make 16m prints of its pictures available.

PARAMOUNT WIDENING OVERSEAS PRODUCTION

Paramount is about to step up its activity in the foreign field as concerning both distribution and co-production. Ambitious program along these lines expectedly will be disclosed this week by George Weltner, Par's global distribution v.p., who's back in New York after a month in Europe.

Par's tie-ups with foreign filmmakers in past have been limited for the most part to deals with Dino De Laurentiis and Carlo Ponti. Co-productions for the future will be spread well beyond these Italian producers.

Why U.S. Snubs Frisco Festival

Real reason why most of the major companies won't send their pictures to the San Francisco Film Festival later this month is simply that they don't see what the fest can do for these pictures.

The only American company entering a feature is Universal, which is showing "The Snow Queen," a Soviet-made cartoon film. Universal will release the picture next year. U general sales manager Henry G. Martin last week said his company would be perfectly willing to enter one of its own pictures at San Francisco "if the timing is right."

Most of the other companies don't feel that way. Said one sales topper in N.Y. last week: "I don't see the point of going into San Francisco at all. We would get nothing out of it at all. Even if our picture should win, it'd get no publicity to speak of except in the local papers. This is just a local promotion project and I can't see us getting into it."

Frisco fest has the endorsement of Eric Johnston, and last year Spyros P. Skouras showed interest in it. 20th originally entered a film in 1958, but then withdrew it because the print wasn't ready.

Can't Say San Francisco Festival Has No Yankees

San Francisco, Nov. 3.

U.S. will be represented at San Francisco Festival, opening Nov. 11, by "The Proper Time," feature made by actor-director-producer Tom Laughlin, of Beverly Hills.

Fete director Irving M. Levin is teaming up this entry with half-hour short, "Pull My Daisy," made by Jack Kerouac and Alan Ginsberg in New York, and with Terry and Dennis Sanders' already released "Crime and Punishment, U.S.A." Latter will be out of competition.

All three will be shown on Nov. 21, said Levin, in a "U.S. night" calculated to give recognition to "struggling young creators" in this country.

'Fresh Slant' New Coast Shibboleth; Primes Interest In British Plotters

Hollywood, Nov. 3.

Hollywood's desire "to reach out for somebody who may have a fresh approach," particularly in the writing of screenplays, is witnessing an influx of British writers at Universal. Staff producer Robert Arthur has been mainly responsible for this trend.

He has retained Janet Green, who wrote the current British stage hit, "Matilda Shouted Fire," which Universal has acquired for a Doris Day pic, to screenplay "A Gathering of Eagles," based on the novel by Morris West, and "Ashenden," a Somerset Maugham book which has long been a U property. Miss Green is also the author of the original screenplay of "Sapphire," the British import being released by Universal.

Arthur has also signed Neil Paterson, who wrote the screenplay of the British click, "Room at the Top." Paterson is presently here working on "The Spiral Road," based on Jan de Hartog's novel.

Arthur maintains that the almost simultaneous signing of two British writers is a coincidence and is no reflection on the ability of American writers who also figure prominently in Arthur's production schedule at Universal. For example, "Comes September," an original by Stanley Shapiro and Maurice Richlin, who were responsible for U's "Pillow Talk" and "Operation Petticoat," has been acquired by the company and placed on Arthur's slate. In addition, Shapiro is working closely with Arthur in the development of another original.

Arthur, who says "he's been there"—meaning working as an independent producer—believes that Universal will shortly offer percentage deals to its staff producers, similar to the arrangements at Metro and 20th-Fox. "I think that stage will come," he said. "When it happens, I hope to be part of it."

The producer presently has five films on his schedule. He expects to start "The Great Imposter," starring Tony Curtis, in February or March; "Comes September" in April; "The Spiral Road," depending on weather conditions and the political climate in Indonesia; "The Gathering of Eagles" in October or November, and "Ashenden" sometime in the future depending on the outcome of the screenplay and casting.

Argues Unions Unrealistic Snobs: Rees Asserts Cardholders Refuse To Live (and Work) in Ajo, Arizona

Ajo, Arizona

Editor, VARIETY:

In the Oct. 14 issue of VARIETY there appeared an article entitled **"Military Favors Non-Union Producers."**

First, let me speak as a taxpayer. The attitude of the Armed Forces Procurement in giving the work to the lowest bidder is most commendable. Very frankly I feel it should be followed by some of the other branches of our government more often.

As an ex-Signal Corps man I am well aware that when budget cutting time comes, the Armed Forces Film Center is one of the first to get it in the "neck" regardless of what is needed in their educational program. Here again I can be sympathetic with their attitude in taking the lowest bid.

Forgetting for a moment the Motion Picture Industry, I believe that if one were to study the foundation of our whole national economy one would find that it has been soundly based on a highly competitive spirit.

Needless to say this "highly competitive spirit" definitely exists in the motion picture industry and this organization is in a highly competitive business. We are very small in size and volume of business compared to a large organization. We have to scramble for all the business we get and we have to cut costs in whatever manner we can. As claimed we do not pay more than $50 a day for any cameraman and we do not have any Director of Photography, other than myself. Very often we use people who have never seen a S.A.G. card and we pay them nothing. We have never used a Hollywood electrician, Stagehand or Grip. Probably, if the truth were told, we wouldn't know what to do with them if we did have them.

However, the cameraman I employ is a young man, who was raised here and whom I have personally trained in my style of photography. In an economy that pays a Journeyman Machinist or Boilermaker $19.70 for an eight hour day I pay my cameraman a $25 minimum for a day not exceeding five hours. Where S.A.G. people are available, and I repeat available, we hire them *first!* After S.A.G. people are hired we then hire others. Sometimes on location we use people we would not normally use or need just because they want to be in the movies. If I need an electrician I hire a regular Union electrician available here to do the work. When it comes to stagehands and grips I pitch in and do some of the work and others in my organization help me. They all are paid high above the average wage scale for the locale. All my printing and sound recording, as well as my musical work are done by Union personnel in Hollywood. Some of my editing and titling are also done by Union personnel on the Coast or in Chicago. In checking with my other small producers in the State I find that their methods are just about like mine.

Now why do I NOT "live by the rules?" First if I were to hire Union personnel from Hollywood, Phoenix or Tucson (the nearest, Phoenix is 106 miles) I would expect them to live here in Ajo, since in hiring them there jobs would be permanent. To date, however, I have not been able to get any Union personnel to live here. Naturally, paying mileage each day would be prohibitive. However, even supposing I were able to hire Union personnel here in Ajo, the line of demarcation between each job would cause such a great overstaffing in this small organization that we would not only be one big featherbed, but a bankrupt featherbed as well.

Where it is feasible geographically to give fair dollar value to the buyer then all attempts will be exhausted to use all Union personnel, first and foremost, regardless of the Union or Craft involved.

David I. Rees, Exec. Dir.
West Wind Productions

Golding Exits Prem

Hollywood, Nov. 3.

David Golding has resigned as exec assistant to Otto Preminger and ad-pub director of producer's Carlyle Productions, after a year in dual post.

He will make his permanent headquarters in Hollywood.

Nudist Camp Film Keys New Law, But Still Unreels

Columbus, Nov. 3.

Though City Council here recently passed an "emergency amendment" to the city's anti-obscenity ordinance, aimed at curbing "obscene" films, James Clark, president of the Parent-Teachers Assn. of Immaculate Conception School has publicly criticized city officials for not enforcing it.

He was concerned over the continued showing of "Ten Days in a Nudist Camp," the film which resulted in the enactment of the amendment. When a charge against the theatre was dismissed in Municipal Court because there was no local law prohibiting the showing of an "obscene" film, Mayor M. E. Sensenbrenner asked for and received the emergency act from Council. The bill made theatre operators or any one who showed an "obscene" film guilty under the existing obscene literature ordinance. Previously films were not mentioned in the text.

However, after the film was returned to the Fox Theatre, it played for four weeks.

The amendment does not offer a definition of "obscenity," and unemotional observers feel that this may eventually nullify the bill. The amended ordinance reads,

"No person shall print, sell, offer for sale, give away, exhibit, or publish, or have in his possession or under his control any obscene book, pamphlet, magazine, paper, motion picture, image, vase, statutory, drawing, writing, or representation or any other article which is obscene."

Sir Alec's Readings

Boston, Nov. 3.

Sir Alec Guinness will speak at the Boston College Humanities Series in Bapst auditorium Monday (9).

The 1957 Oscar winner will show the "Serious Guinness" to Boston College students and faculty members when he gives "Readings of Christian Verse and Prose."

E. W. Castle Under Knife

Eugene W. Castle, former head and founder of Castle Films, now an adjunct of Universal, undergoes surgery this week at Mt. Sinai Hospital, Manhattan.

He had spent the summer touring Europe in connection with his active career as a writer on public issues, notably foreign aid appropriations, of which he has been the outstanding critic.

Richard Davis' Status: Can't Quit, Never Joined; Lopert, Reade Hesitate

Richard Davis of United Motion Picture Organization emphatically denied last week that he had resigned from the International Film Importers and Distributors of America for the simple reason that he had never joined it. At the same time, it was learned that Ilya Lopert of Lopert Films, the United Artists subsidiary, also is still "undecided" on membership. Walter Reade Jr. so far has not joined, either.

Spokesman for IFIDA, which originally told VARIETY that Davis had resigned, explained that Davis and/or his representative, Tom Dowd, who has since left UMPO, had attended several organizing meetings of the group, and that Dowd had repeatedly informed IFIDA that it was Davis' intention to join. UMPO topper was in Europe at the time. He now says he has no intention whatever of signing up.

As for Lopert, he too had indicated his intention to become an IFIDA member and he attended the original meetings. Indies believe Lopert will come into the fold. Reade last week said he hadn't yet made up his mind.

'BIG-C AS IN COLUMBIA'

Its Execs Hit Stump For New Product

Columbia's top brass is taking to the road to preach the gospel of "The Big C," which is Col's way of alerting the industry to the fact that the company expects 1960 to be its big year. Purpose of the "have picture-will travel" visits, which will take place within a four-week period, is to notify exhibitors of the company's release schedule for the 13 months beginning Jan., 1960, during which the company expects to release at least 40 pix.

Abe Mantague, Col's executive v.p., will hit Dallas, New Orleans and Atlanta. Leo Jaffe, first v.p. and treasurer who kicked off the project in N.Y. last week, will tackle Boston. Production chief Samuel J. Briskin will take on Los Angeles, Seattle, San Francisco, Denver and Salt Lake City. Vice president Paul Lazarus Jr. is slated to visit Cincinnati, Cleveland, Pittsburgh and Chicago. He's already covered Washington. Pub-ad chief Jonas Rosenfield Jr. will plug in Minneapolis, Des Moines, Kansas City, Detroit, Milwaukee, St. Louis and Indianapolis.

National Boxoffice Survey

Biz Turns Uneven; 'Pillow' Still Champion, 'FBI' 2d, 'Porgy' 3d, 'Best' 4th, 'Cordura' 5th

Failure of some new releases to come through at the wickets is giving the national film biz picture a spotty appearance currently. There are four or five big grossers, but after that the b.o. quality drops off sharply this session.

Still champ by a wide margin is "Pillow Talk" (U), which is registering better than $275,000 in key cities covered by VARIETY this round. Aside from larger keys, "Pillow" is doing so well in such cities as Rochester, Syracuse and communities of that size that it is staying more than one week though the practice is for four and five-day runs.

Second place again is going to "FBI Story" (WB), same as a week ago. "Porgy and Bess" (Col), fifth last session, is winding up third. "Best of Everything" (20th) is finishing fourth.

"Came to Cordura" (Col) is slipping from third position of last week to fifth. "Big Fisherman" (BV), fourth last stanza, wound up sixth.

"Last Angry Man" (Col), just getting started, is showing enough to cop seventh money. "South Seas Adventure" (Cinerama) is taking eighth place.

"Career" (Par), seventh a week ago, is finishing ninth. "Odds Against Tomorrow" (UA), although very spotty, rounds out the Top 10 list.

"But Not For Me" (Par), "Wild Strawberries" (Janus) and "Room At Top" (Cont) are the runner-up pix in that order.

"Sapphire" (U) shows promise as a newcomer. It is nice in Boston, okay in Toronto and started out big in N. Y. "30" (WB) is rated great in Detroit. "Hound Dog Man" (20th) looks slow in K. C. and fair in Louisville.

"Mouse That Roared" (Col), big in Washington, shapes solid in N. Y. "Libel" (M-G), dull in Cincy and Louisville, is sad in N. Y. "Samson and Delilah" (Par), out on reissue, is fairish in Pitt, shapes lively in Washington and stout in L. A.

"The Lovers" (Indie), good in Washington, is rated wow in N. Y. "Five Gates To Hell" (20th) looms mild in Washington. "Started With Kiss" (M-G), good in Detroit, looks okay in K. C. and fine in L. A.

"20-Foot Bride" (Col) is slow in K. C and Minneapolis. "Yesterday's Enemy" (Col), hot in Chi, looms fine in Frisco.

"Scapegoat" (M-G), slow in Buffalo and Washington, looks fair in Seattle. "Summer Place" (WB) is only okay in second round at N. Y. Music Hall.

"Windjammer" (NT) is boffo in Cincy. "Bucket of Blood" (AI) is rated nice in Boston. "Tamango" (Roach), okay in L. A. and St. Louis, is mild in Frisco.

(*Complete Boxoffice Reports on Pages* 8-9-10).

WB's 'Rachel Cade' First Feature to Utilize New Eastman Speed Color

Eastman Kodak's new super-speed color film is being used in Henry Blanke's production of "Rachel Cade" for Warners for certain interior sequences. This marks the first time that the new system has been used in a feature.

J. Peverell Marley, manning the camera for "Cade," said he can get full color fidelity by using only half the incandescence required for standard film. Full electrical rigging for a sound stage includes a minimum of 300 10,000-watt lights, with the bulbs costing $85 each and having a life expectancy of about 40 hours. Important savings are said to be involved in the new Eastman process.

'GIGI,' FULL YEAR AT N.Y. SUTTON, $543,927

Total of $543,927 earned by Metro in film rental for a full year's run of "Gigi" at the Sutton sum ever earned by any film in a Theatre, N.Y., may be the largest single engagement at regular prices.

The picture concluded its 52d week on Sunday (1).

At the same time, the film concluded a 69-week reserved seat engagement at the Stage Door Theatre in San Francisco, the longest hard-ticket run for the picture in in the U.S. The total Frisco gross is expected to be close to $650,000.

N. Y. to L. A.

Ben Berk
Ann Corio
Cy Feuer
Elmer Rice
Erwin A. Single
Eddie Wolpin

Europe to U. S.

Jimmy Gardiner
Jean Goldwurm
Marcia Hale
George Margolin
David Merrick
Mort Mitosky
Samuel Schneider
Edwin A. Single
Genevieve Webster

U. S. to Europe

Robert S. Benjamin
Harold Hecht
Arthur B. Krim
Ilya Lopert
Bob Russell
Irving Rubine
Delbert Mann
Arnold Picker
Toots Shor
George Vicas
Virginia Warren
Lee Watson

Roxy 'Taken Over' But No Policy Alteration Set

Russell V. Downing, president of New York's Radio City Music Hall, has taken over supervision of operation of the block-away Roxy Theatre in behalf of Rockefeller Center, which owns both the Hall and the Roxy.

For the past year the Roxy had been operated via lease by a syndicate headed by Robert C. Rothafel, who served as managing director. Rothafel, who will remain associated with management, is a nephew of the late Samuel L. (Roxy) Rothafel, who built the 5,717-seat house in 1927.

No decisions yet on changing policy of the Roxy, which programs first-run films and a stage show. Operation is to be carried on through a new corporation, Westheatre Inc., wholly-owned subsidiary of Rockefeller Center.

Rockefeller Center, which is headed by G. S. Eyssell, bought the Roxy, abutting the Center's new Time & Life building, three years ago. Rumor at the time had it that the property was acquired for "development"—meaning replacing the theatre with a king-sized office building. Nothing came of this—yet.

L. A. to N. Y.

Desi Arnaz
Jeanne Baird
Carroll Baker
Elmer Bernstein
Rosemary Clooney
Scoop Conlon
Arlene Dahl
Kenneth DeLand
Jose Ferrer
James R. Grainger
William S. Harvey
Charlton Heston
Jac Holzman
Arthur Kober
Sidney Kramer
Louis L'Amour
Art Linkletter
David A. Lipton
Joshua Logan
William McIlwaine
Vic Morrow
Jean Negulesco
John Patrick
Hubbell Robinson Jr.
Thomas H. Ryan
Tommy Sands
Charles Schlaifer
Geoffrey Shurlock
Syd Silverman
Lillian Small
Spyros Skouras
Ray Stark
Jan Sterling
Barbara Turner
Jo Van Fleet
Ted Wick

Jeff Chandler's Newest Company

Teams With Bob Barbash and Jess Rand In August Productions—To Shoot Three

Hollywood, Nov. 3.

Jeff Chandler has set up August Productions as an indie outfit and mapped a production slate of three theatrical features, initialer to be "The Plunderers" for Columbia Pictures release. Partnered with actor, who will appear in each film, are publicist Jess Rand and writer Bob Barbash, who will be v.p. and secretary-treasurer, respectively, of outfit, which Chandler will prexy.

Other two properties are "Sage," an oater, and "The Butler Did It," mystery item ticketed also for teleseries development.

Chandler previously headed Earlmar Productions, and in association with Hall Bartlett Productions turned out "Drango" for United Artists release four years ago. It was a singleton venture.

Arthur Miller's 'Misfits'; Magazine Exec to Act As Producer for 7 Arts

Seven Arts Films will produce and United Artists will release Arthur Miller's "The Misfits," an original Miller script for the screen. Marilyn Monroe and Eli Wallach so far have been set to lead roles and John Huston will direct.

Frank Taylor, executive editor and director of the newsstand division of Western Printing (Dell Publishing) will be executive producer on the film. "Misfits" rolls in and around Reno, Nev., next March 24. This marks Miller's first representation on the screen since "The Crucible," which was a French-East German coproduction.

DISTRIBS ROMANCING TOA BIG

King Vidor Thinks Big-Dimensions

Hollywood, Nov. 3.

A writer with a modern story suitable for giant screen presentation will find an enthusiastic associate in veteran director King Vidor. A firm believer in all-out utilization of the values of the big screen, Vidor wants to try his hand on an up-to-date yarn. The large screen, he notes, should not be employed for a picture that is intimate in scope. "It's dangerous for close-up emotions," he declared.

Having completed "Solomon and Sheba" in 70m Technirama and previously "War and Peace" in VistaVision, Vidor feels the time is ripe for a modern story that makes full use of the giant screen. He has ruled out travelogs and war stories, but he is convinced that there is some aspect of present-day American life that can be told successfully on the huge screen. He said he is currently devoting himself to finding such a story, which he hopes will be his next project for United Artists.

Director, whose work extends back to the silent film days, believes that the current era of filmmaking has at least achieved the degree of independence for which he has long fought. The hands-off attitude of the businessmen, particularly Edward Small and United Artists, who financed "Sheba," allowed him to place his own "stamp" on the film, Vidor pointed out. Moreover, he added, the new enlightened attitude of the businessmen is permitting most directors to make films that represent their individual styles.

"Sheba," which was filmed in Spain, came in at a cost of $6,000,000. The high cost was due partly to the death of Tyrone Power. The actor died of a heart attack after six weeks of shooting had been completed. Yul Brynner, who was brought in as a replacement, was only available for 10 weeks. This involved costly construction of new sets and utilization of every moment of Brynner's available time.

Although the production was insured for such an emergency as Power's death, the recovery of the money, Vidor pointed out, was a complicated and time-consuming process. At first, the insurance carriers had agreed to a lump sum payment, but later they insisted on going over each scene of the completed footage to determine which of the scenes had to be reshot. A change in the weather in Spain also added to the problems of reshooting and completing the picture, Vidor explained. As a wild guess, Vidor said that Power's death cost as much as $1,000,000.

Vidor is currently touring on behalf of the picture. Although it is a biblical spectacle, he said it had no resemblance to the type of films made by the late Cecil B. DeMille. While he's an admirer of DeMille's work, Vidor said he had a different concept in presenting the religious and spectacle elements.

STARS SUE SPANIARD

Carmen Sevilla, Ana Esmeralda Separately Name Planas

Madrid, Nov. 3.

Producer Jose Carreras Planas faced separate law suits this week presented by films stars Carmen Sevilla and Ana Esmeralda for breach of contract.

Contracted for starring roles in "Officer's Ball" and "My Darling," Miss Sevilla sued for 5,200,000 pesetas ($850,000) when production never materialized. Court decision is pending. Actress is now in Lima on a long swing through South America.

Ana Esmeralda brought suit for 90,000 pesetas and the equivalent of a 50% profit cut for distribution in Brazil and Portugal of a film in which she was firmed up as star but which Carreras Planas never produced. Judge found equivalence to measure but awarded her the 90,000 and costs.

Idea As Before: If More Features Come Along, Exhibs Must Shoot 'Em

An exhibitor production company, similar to the First National Pictures which was later and long ago absorbed by Warner Bros., is on the verge of being organized. The purpose of the company, which is expected to come into existence via the efforts of the American Congress of Exhibitors, is to provide a new source of product. The Congress of Exhibitors has been attempting to convince the established film companies to increase the flow of pictures, but on the basis of a number of meetings with representatives of the film companies, it appears that exhibitors have become convinced that if there are to be more pictures, theatremen will have to supply them.

The five major circuits—National Theatres, Loew's, RKO, Stanley Warner and American Broadcasting-Paramount Theatres—are playing the key roles in the organization of the production company which, according to present plans, will issue stock that will be available to the public. The five circuits have each pledged a sum of $400,000 each as a starter, giving the proposed firm an initial fund of $2,000,000. In addition, Motion Picture Investors Inc., the exhibitor organized open end trust whose aim is to purchase in film companies, has pledged to purchase a substantial block of stock. The holdings of the circuits will be in the form of stock, which other exhibitors are also expected to purchase.

It's understood that the approval of the Dept. of Justice has been obtained. It's said the D. of J.'s ruling allows the formerly-affiliated circuits to invest in the production firm so long as they have no pre-emptive rights on the films produced.

Said to be playing a leading part in the formation of the production unit is B. Gerald Cantor, board chairman of National Theatres. Cantor has made a number of trips to New York in connection with the project. The N.Y. office of the Congress of Exhibitors already has a number of scripts under consideration and there have been reports that feelers have been made to independnt producers.

'Ben-Hur' Running Time: Three Hours, 33 Minutes; Exposed 1,250,000 Feet

Hollywood, Nov. 3.

Metro's "Ben-Hur" will have a final running time of three hours and 33 minutes, approximately 19,000 feet edited down from some 1,250,000 feet of exposed film.

Chore, completed last week exactly 17 months and seven days after pic first rolled, required a staff of eight editors, headed by Ralph Winter and Jack Dunning, with Margaret Booth supervising editor. Four special rooms were set aside for exclusive use in handling $15,000,000 feature.

Film preems Nov. 18 at Loew's State, N.Y.

'AMONG THOSE ABSENT' AT GERVASI MEETING

Madrid, Nov. 3.

Qualification for membership on the Motion Picture Export Assn. film board in Spain is undergoing reexamination as a result of a board meeting convoked by MPEA Mediterranean Area director Frank Gervasi in Barcelona last week, to which several companies were not invited.

Attending were Metro, 20th-Fox, Paramount, Warners and Columbia managers—all of whom head up functioning U.S. distrib subsidiaries in this country.

Uninvited were Universal rep Enrique Aguilar, director of nationalized Universal distrib interests and Rene Beja, board prexy for Radio Films topper Jose Garcia Ramos who holds the Allied Artists franchise here. United Artists rep George Ornstein was absent from Barcelona at meeting time.

Unclear at this time is whether reduced film board looms as a permanent MPEA policy move or constituted an isolated reunion to brief Gervasi on problems relevant only to U.S. companies prior to his talks one day later with government film officials.

Ramos is known to regard the incident as offensive and a breach of coordinated MPEA representation while Aguilar admitted taking the matter up with N. Y.

Manie Gottlieb, Milt Simon Form Offbeat Distribbery

Chicago, Nov. 3.

Manie Gottlieb, ex-Universal district topper here, is back in distribution via his own setup which partners him with Milton Simon, former 20th-Fox sales staffer in Chi, as Maton Films. Pair will handle offbeat exploitationers for the Chi-Milwaukee-Indianapolis exchange territories.

First offering is "The Mating Urge," color documentary on courting techniques in various societies, and which has run into trouble with the Windy City censors who want some of the nudity cut. Issue will go to court shortly.

MO ROTHMAN 'LEARNING'

Hits Orient As Part of UA's Indoctrination Routine

Paris, Nov. 3.

Mo Rothman, longtime Continental sales chief for United Artists, whom Arnold Picker, foreign sales veepee is grooming as his No. 1 aide, is en route from here to the Orient on an indoctrination trip. It follows Rothman's return from a similarly extended o.o. of the Latin American operations.

It is part of the longrange builderupper for key men which now sees Mort Nathanson in the Far East, contacting UA distributors and exhibitors with an eye to global sales exploitation campaigns. Theory is to achieve as much uniformity of salesmanship, give or take the modifications which must come with each local market and local conditions, favorites, prejudices as to themes, and the like.

Both will probably not be back in their New York homeoffice bases much before Christmas.

Minnesota Proposal: If Films 'Adult,' So Should Be Theatre's Employees

Minneapolis, Nov. 3.

Minnesota exhibitors unpleasantly note a censorship move to regulate films and theatres by a newly organized body calling itself the Twin Cities Citizens for Decent Literature and including among its members the state's governor and attorney general, the Minneapolis and St. Paul mayors and police chiefs and educators and religious groups representatives.

The organization's principal announced goal will be enactment of a law by the next Minnesota legislature that employes of theatre "for adults only" films be 21 years of age and over.

Under the measure's terms, too, attendance at such "for adults only" pictures would be restricted to persons of 21 years of age and over.

Stiff penalties would be invoked for violation of the proposed law's provisions.

The danger of censorship of such a nature "hitting home in Minnesota" was cited by circuit owner Ted Mann at the North Central Allied convention here last week. He asked all of the area's exhibitors to take up the cudgels against censorship.

Collegian's 6-Month Contract at Columbia

Hollywood, Nov. 3.

Winner of this year's Screen Producers Guild-Jesse L. Lasky Intercollegiate Awards Contest will be given a six-month contract by Columbia Pictures.

Competition involves reps from colleges and universities from all over the U. S. who enter experimental films. Awards will be presented at SPG's annual Milestone Dinner Jan. 24.

Family-Appeal Pairing Of 'Nights'-'Fountains' For Christmas Pairing

Columbia will package "1001 Arabian Nights," a full-length cartoon, and "The Flying Fontaines," a Sam Katzman production, for Christmas release. The package, according to sales chief Rube Jackter, is aimed at the family market for the holiday season.

The double bill is also being made available to situations that usually play single features. For example, the Interstate Circuit of Texas, which normally plays single bills only, has booked the package for all of its top houses for two weeks beginning Dec. 17.

PAR TO TOA: 'WAIT'LL YOU SEE OUR LOVELIES'

Paramount will have substantial representation at the convention of Theatre Owners of America, opening Sunday (8) in Chicago, according to Jerry Pickman, Par v.p. Latter in a letter to TOA president George Kerasotes said the film company is especially anxious to participate in the meeting and that he will attend along with global distribution v.p. George Weltner and five of the studio's "loveliest new faces."

Quintet comprises Leslie Parrish and Stella Stevens, featured in the "Li'l Abner" film; Joan Blackman, featured in "Career"; Dolores Hart, featured in the "Pleasure of His Company" legiter, and Barbara Lawson, who has featured billing in Par's "Visit to a Small Planet."

Further, said Pickman, Al Capp, who pens the "Li'l Abner" comic strip, has accepted an invitation to address the TOA convention windup dinner for film company presidents.

Count 'Em—'4 Fast Guns'; U. Takes Phoenix Feature

Universal has acquired U.S. and Canadian distribution rights to "Four Fast Guns," an action drama starring James Craig, Martha Vickers and Edgar Buchanan.

Film, made under the Phoenix Film Studio banner, was produced and directed by William J. Hole Jr. and was written by James Edmiston and Dallas Geultois. Kenneth Altose served as executive producer.

Kronick's Nazi Pic Yarn

Screen rights to "Breaking Point," a novel by Jacob Presser, have been acquired by William Kronick according to World Publishing Co. which brought out an English-language version of the original Dutch work two years ago.

Popular Library published a paperback edition last April, and later distributed a second printing. Tome relates the experiences of a Jewish teacher who assists the Nazis in administering a clearing camp for Jews in Holland. His moral conflict is the basis of the book's theme.

LOTS O' MINGLING DUE IN CHICAGO

The theatre screen's anxious need for more product, an exhibitor plea for the past several years, is the topic which is expected to dominate the Theatre Owners of America convention which gets underway in Chicago next Monday (9). A two-day board meeting will precede the overall session.

Statistics compiled by TOA indicate that only 229 pictures will be released in 1959 as compared with 299 in 1958. Moreover, a check made by the exhibitor organization indicated that only 158 pictures went into production by the end of October of this year as against 185 pix for the same period a year ago.

Through the offices of the American Congress of Exhibitors, the all-encompassing organization of exhibitors of which TOA has been one of the staunchest supporters, efforts have been made to induce the major film companies to make more films. However, indications are that little progress has been made in this direction despite several talks with representatives of the film companies. This is a possibility that a more drastic solution, perhaps involving a demand for exhibitor entry into production, may be made at the Chi meeting. It's known that a number of exhibitor leaders, numbering men who can come up with the financing, favor such a move if the major film companies continue their present cut-down schedules.

Conciliation Issue

The convention will also take a close look at the working of the revived conciliation plan. Efforts will be made to determine, via talks with the delegates, the extent to which the film companies have acted in granting relief through the use of conciliation. At the same time, theatremen will be warned not to be unreasonable in their demands. They will be urged to ask for concessions that are in the province of what the film companies can give. It will be stressed that impossible demands can easily jeopardize the operation of the conciliation system. As an example of what is considered an impossible demand is the effort of one theatreman to conciliate a 70m picture which hasn't as yet been placed in release.

Despite the difference of opinion with the film companies on the question of the product supply, the convention is receiving strong support from the producing companies. It has been quite a number of years since the distribs have participated to such an extent as now seems likely. Every major company will be represented at the convention. Sales chiefs or other executives will be given an opportunity to outline each company's program for 1960.

In addition, the film companies are picking up some of the tabs. United Artists, for example, is hosting a cocktail party to plug "On the Beach" and "Solomon and Sheba." This is believed to be the first time in almost 10 years since a major film company has hosted such an event—at an exhibitors' convention. In recent years, American International Pictures, which is not in the major category, has been picking up the bills for luncheons at various exhibitor meetings.

Antitruster Guest

Moreover, the Motion Picture Assn. of America member companies are hosting the luncheon at which Robert A. Bicks, acting head of the antitrust division of the Dept. of Justice, will be the speaker. Bicks' appearance is considered a major event, since the Government official has agreed to answer questions dealing with the Dept. of Justice's views on the antitrust decrees as they apply to the film industry. Exhibitors, and particularly TOA, have been campaigning for several years for revision of the consent decrees so that the formerly-affiliated circuits can re-

(Continued on page 23)

Solomon and Sheba
(TECHNIRAMA 70—COLOR)

Long, colorful Bible story with extravagant spectacle. Title and stars provide good marquee value. Big b.o.

London, Oct. 27.

United Artists release of Edward Small's presentation of King Vidor (Ted Richmond) production, directed by Vidor. Stars Yul Brynner, Gina Lollobrigida; also George Sanders, Marisa Pavan, David Farrar. Screenplay, Anthony Veiller, Paul Dudley, George Bruce from story by Crane Wilbur; camera, Freddie Young; editor, John Ludwig; music, Mario Nascimbene. At Astoria, London, Oct. 27, '59. Running time, **141 MINS.**

Solomon	Yul Brynner
Sheba	Gina Lollobrigida
Adonijah	George Sanders
Pharaoh	David Farrar
Abishag	Marisa Pavan
Joab	John Crawford
Hezrai	Laurence Naismith
Ahab	Jose Nieto
Sittar	Alejandro Rey
Baltor	Harry Andrews
Zadok	Julio Pena
Bathsheba	Maruchi Fresno
Nathan	William Devlin
Egyptian General	Felix De Pomes
Takyan	Jean Anderson
Josiah	Jack Gwillim
David	Finlay Currie

London landed the world preem of "Solomon And Sheba" and it looks good for a long, prosperous run at the Astoria where it is set for an unlimited season of twice-daily showings. With its title out of scripture and time and stellar value its world b.o. potential is obviously big. The tab for this expensive production was unexpectedly hiked when Tyrone Power died in mid-production (although insurance covered much) and the subsequent hiring of Yul Brynner necessitated new writing as well as new shooting. A figure of over $5,000,000 has been named as the cost of the King Vidor feature and, judging by the spectacle, color and location expenses in Spain the sum seems a reasonable one.

When it is accepted that this epic is mainly a feast for the eye with a number of standout production spots its faults in story and dialog can be more readily forgiven. Film is in Technicolor and Super Technirama 70 and makes full use of both, in sweep and grandeur. Yet, the more intimate scenes are not dwarfed.

The story, which is developed straightforwardly and without pretensions to subtlety, concerns the clash between Solomon and his brother Adonijah when King David crowns the poet-philosopher instead of the warrior. From then on it's a story of political intrigue on the one hand, with Egypt conniving with Sheba to bring down the then prosperous and peaceful Israel, which is flourishing under the wise rule of Solomon who walks in the path of one God, Jehovah, and the treacherous manner in which the Queen of Sheba undermines Solomon but falls in love with him in the process.

The fascinating clash between the two brothers is only spasmodically developed and, inevitably, plays second fiddle to the relationship between the Queen and her infatuated target. This is handled interestingly but is not given the passion of brooding tragedy. This is due mainly to the fact that the dialog is often banal, and bromides rub uneasy shoulders with Biblical quotations. Often what should have been a moving, gripping romance turns out to be little more than an affair between a couple of people at the local golf club.

For this the writers must be faulted. To select one example at random, Sheba's prime minister comes out with a startingly anti-climactic remark after the Temple of Jehovah has been struck by lightning. Solomon has been virtually forsaken by God, and Abishag has been sacrificed for Solomon's sins. Says Baltor to Sheba, *"We're been living under a great strain these last few days."*

But against these faults can be listed much to be admired. There are some magnificent production scenes. Three startlingly effective battle sequences, the stoning of Sheba, her arrival in Jerusalem, the terrifying wrath of God which razes the Temple of Jehova and Sheba's God of Love, the scene where Solomon gives judgment over the baby, the sight of the plains of Israel made bleak and arid and, above all, the startling dance-ritual to the God of Love which develops into an orgy of writhing, lustful bodies and which is the final crushing cause of the Israelites turning against their King.

Thousands of extras and soldiers were used in these scenes and the battle sequences are little miracles of patient direction and planning. The pagan dance orgy was choreographed and staged by Jaroslav Berger, of Switzerland's Berne Theatre, who has done a topnotch job in drilling the dancers into a turbulent rhythmic pattern. The action of the film is necessarily episodic but Vidor has kept an even balance between the action scenes and the quieter ones. He took on a mightly job and comes out of it well.

The clash of accents is sometimes a shade disturbing but Vidor has, on the whole, been well served by his thesps. Gina Lollobrigida virtually portrays three different Shebas. First, the arrogant, fiery, ambitious Queen intriguing to consolidate her queendom against enemies; then the voluptuous, wily, seductress cunningly determined to ruin Solomon by making him prisoner to her silken tresses and sleek arms; finally, the Sheba who involuntarily falls in love with the King and risks all by denouncing her own gods and becoming converted to Jehovah in order to save her lover at his moment of destiny.

Miss Lollobrigida not only looks stunning, with costumes to enhance her many charms, but shows the Queen to be a woman of sharp brain as well as sensual beauty. Brynner, surprisingly subdued, also does a fine job in presenting a Solomon who credibly suggests a singer of songs, a man of wisdom and of action when needed, a religious man and yet, finally, a man of ordinary flesh and blood who cannot resist Sheba though he recognizes in her a symbol of disaster.

Less happy is George Sanders as Solomon's ambitious, jealous, treacherous brother. Sanders' precise accent hardly fits his role and rarely does he appear to be anything more than Sanders in costume. Marisa Pavan is charming in a colorless role as the girl who loves Brynner. Among many minor roles, David Farrar also seems uneasy as the King of the Pharoahs, but William Devlin as Nathan, Prophet of Doom, Harry Andrews as Sheba's adviser, Finlay Currie, splendid as the dying King David, Jean Anderson as Sheba's maid, Jose Nieto, Alejandro Rey and John Crawford, as a virile Joab, all contribute telling performances.

Sound is mainly good, though some of Mario Nascimbee's music is given an "echo chamber" effect which is disconcerting. Freddie Young's lensing is outstandingly good. Also there must be praise for the heavy chores of art directors Richard Day and Alfred Sweeney. Finally, a benevolent nod for production manager Richard McWhorter, property master Robert Goodstein and continuity girl Elaine Schreyeck. Ted Richmond, King Vidor and Edward Small can be proud of the achievements of their entire production team. Between them they have produced an eye-compelling film containing spectacle, romance, intrigue, color, treachery and action which despite certain faults, should entertain millions.

Rich.

Deux Hommes Dans Manhattan
(Two Men In Manhattan)
(FRENCH)

Paris, Oct. 27.

Columbia release of Belfort-Alter Films release. With Pierre Grasset, Jean Darcante, Jean Lara, Jerry Mengo. Written and directed by Jean-Pierre Melville. Camera, Nicolas Hayer; editor, Monique Bonnot. At Marignan, Paris. Running time, **85 MINS.**

Delmas	Pierre Grasset
Moreau	Jean-Pierre Melville
Bouvier	Jean Darcante
Bob	Jean Lara
Leslie	Jerry Mengo
Miss Nelson	Ginger Hill

New York at night is well utilized as the exterior backdrop of this French film with a manhunt as its motivation. It emerges a fairly slick pic with its theme keeping it moving through the NY night. But sans entirely adequate character motivation, and only surface observation of the milieu, this is primarily for dualer chances abroad with good payoff possibilities.

A good part of this vehicle is in English and it easily gets over the hurdle of a French pic made in the U.S. by using both lingos where necessary since the heroes are French newsmen looking for a French diplomat who has disappeared from the UN. They finally find he has died in the apartment of a mistress. The photog wants to use these pix for a big money scoop but the other insists they mask the affair.

The cynic finally decides to throw away his films and walks off into the N.Y. dawn laughing. The sudden switch in character is out of keeping, but director Jean-Pierre Melville has kept this slight production moving plus some assured bits of native Americana for okay results. Acting is generally fair. Pierre Grasset, as the opportunist, is standout. Technical credits are good. Yank exteriors and Paris interiors are well matched.

Mosk.

Happy Anniversary
(SONGS)

Slick picturization of legiter "Anniversary Waltz." High comedy and tuned for audience response. But no Seal.

Hollywood, Oct. 29.

United Artists release of Ralph Fields production. Stars David Niven, Mitzi Gaynor; co-stars Carl Reiner, Loring Smith, Monique Van Vooren, Phyllis Povah, Patty Duke; with Elizabeth Wilson, Kevin Coughlin. Directed by David Miller. Screenplay, Joseph Fields, Jerome Chodorov, based on their play, "Anniversary Waltz"; camera, Lee Garmes; editor, Richard Meyer; music, Sol Kaplan, Robert Allen; songs, "I Don't Regret a Thing," "Happy Anniversary," music, Allen, lyrics, Al Stillman; production designer, Paul Heller; assistant director, Tony La Marca; sound, James Gleason. Previewed at Fox Beverly Theatre, Beverly Hills, Oct. 28, 1959. Running time, **83 MINS.**

Chris Walters	David Niven
Alice Walters	Mitzi Gaynor
Bud	Carl Reiner
Mr. Gans	Loring Smith
Jeanette	Monique Van Vooren
Mrs. Gans	Phyllis Povah
Debbie	Patty Duke
Millie	Elizabeth Wilson
Okkie	Kevin Coughlin

"Happy Anniversary" is a situation farce on the racy side, premarital relations of its two principals forming the basis for comedic complications of the plot. Chock full of laughs and suavely handled, the result is top entertainment of its kind. But film hasn't yet received an MPAA Production Code Seal (United Artists didn't get one, either, for its earlier "The Moon Is Blue") and consequently the UA release may encounter certain booking and Catholic difficulties. (UA will appeal Code Administrator Geoffrey Shurlock's nix, but will release pic regardless of outcome).

Joseph Fields and Jerome Chodorov, who authored original Broadway "Anniversary Waltz," doubled in brass on screenplay and come up with a binder which seldom slackens its fast pace. Film ends somewhat abruptly, but as directed by David Miller the punch carries through most of footage and producer Ralph Fields has peopled his cast with experts in art of fun-making.

David Niven and Mitzi Gaynor costar as a happy couple about to celebrate their 13th wedding anni, living in the happy knowledge that for a full year previous to marriage date they enjoyed the benefits of marital bliss. This blissful recollection, though, when indiscreetly confided by the tipsy Niven to his wife's parents after the anniversary dinner and overheard by young couple's two precocious children, becomes a nightmare, particularly when daughter, believing her parents on the verge of divorce after a quarrel, goes on a tv juve panel show and reveals the family scandal. Yarn winds on a happy note when wife discovers she's pregnant again and relents in her intention of divorce.

Both Niven and Miss Gaynor sock over their comedy with fine timing, and Patty Duke and Kevin Coughlin are amusing in moppet roles. Loring Smith and Phyllis Povah likewise score heftily as wife's parents, and excellent support is afforded by Carl Reiner, as Niven's law partner; Monique Van Vooren, their wealthy divorcee client; and Elizabeth Wilson, a maid. Femme star's chirping of "I Don't Regret a Thing" is a further performance asset.

Technical credits are expertly handled, standouts here including Lee Garmes' photography, Paul Heller's production designing, Richard Meyer's editing and music score by Sol Kaplan and Robert Allen.

Whit.

Hound-Dog Man
(COLOR-C'SCOPE-SONGS)

Neatly boxed showcase for teenaged fave Fabian. Appeal to juves and family trade.

Hollywood, Oct. 30.

Twentieth-Fox release of Jerry Wald production. Stars Fabian, Carol Lynley, Stuart Whitman, Arthur O'Connell, Dodie Stevens. Produced by Wald. Directed by Don Siegel. Screenplay, Fred Gipson and Winston Miller; based on Gipson's novel; camera (DeLuxe Color) Charles G. Clarke; songs, Ken Darby, Frankie Avalon and Sol Ponti, Robert Marcucci and Pete De Angelis, Doc Pomus and Mort Shuman; music, Cyril J. Mockridge; editor, Louis Loeffler. Previewed at the Picwood Theatre, Oct. 27, '59. Running time, **87 MINS.**

Clint	Fabian
Dony	Carol Lynley
Blackie Scantling	Stuart Whitman
Aaron McKinney	Arthur O'Connell
Nita Stringer	Dodie Stevens
Cora	Betty Field
Fiddling Tom Waller	Royal Dano
Sussie Bell	Margo Moore
Hog Peyson	Claude Akins
Doc Cole	Edgar Buchanan
Grandma Wilson	Jane Darwell
Dave Wilson	L. Q. Jones
Amy Waller	Virginia Gregg
Spud Kinney	Dennis Holmes
Rachael Wilson	Rachel Stephens
Terminus Dooley	Jim Beck
Jewell Crouch	Hope Summers
Sol Fikes	Harry Carter

"Hound-Dog Man" is a good example of how to use a singing personality in a theatrical film, displaying the star to favorable advantage and at the same time making a picture with general appeal. Not very much happens of importance in this Jerry Wald production for 20th-Fox, but what does transpire is amusing, heartwarming and consistently entertaining. "Hound-Dog Man," although having obvious special teenage appeal through its star, Fabian, is also an excellent family film.

The screenplay by Fred Gipson and Winston Miller, from Gipson's novel, is a bucolic tale about a boy and his dog. The boy, delightfully played by young Dennis Holmes, is taken on a hunting trip by his older brother, Fabian, and a friend, Stuart Whitman. Fabian is at an age when he is just beginning to learn about girls. Whitman, somewhat older, has already learned, his problem now is to avoid the marriage noose.

After a hunting trip which ends when the young men discover a neighbor whose leg has been broken while hunting, after a square dance and some drama when Whitman walks out with a married woman, all ends cozily with the boys allowed to make stabs at growing up, and the family of Fabian and young Holmes is knit more tightly than ever.

The screenplay by Gipson and Miller is colloquial without getting cute, and without achieving any terribly intense emotional moments, it creates effective contrast. Don Siegel's direction rides a slack rein on his stars, so that there is a feeling of spaciousness and unhurried ease within the relatively brief running time (87 minutes) of the film. At the same time, he has some chase scenes that are splendid cooperative efforts of direction and editing (Louis Loeffler was the editor), creating a tumbling, breathless reality that are exciting in their own right as well as advancing plot. Siegel has also staged the singing numbers so they are part of the film, and involve others than the two principals chiefly known for song, Fabian and young Dodie Stevens.

There are eight songs, including the title tune, all pleasant, all naturally part of the production. They are "What Big Boy?" "This Friendly World," "Pretty Little Girl," "Single," "I'm Giving Up," "Hill-Top Song" and "Hay Foot, Straw-Foot." Authors are Ken Darby, Frankie Avalon and Sol Ponti, Robert Marcucci and Pete De Angelis, Doc Pomus and Mort Shuman. Cyril J. Mockridge has wound them into a breezy, bouncy score that is conducted in high spirit by Lionel Newman.

While Fabian may not really be an actor at all, he is a clean-looking youngster who handles himself with grace and some charm. He carries conviction. Carol Lynley does a good job, continuing to fulfill all her early promise. Stuart Whitman carries vitality and virility in his touchy role, the most interesting in the film. Arthur O'Connell, Dodie Stevens, Betty Field, Royal Dano, Claude Akins, Edgar Buchanan, Jane Darwell, Virginia Gregg and Rachel Stephens are among the others in the large cast who register effectively.

Charles G. Clarke's DeLuxe photography, especially his lighting in the sun-glinting forest scenes, is another valuable asset.

Powe.

La Casa de la Troya
(College Boarding House)
SPANISH: COLOR)

Madrid, Oct. 27.

Filmax release of a Coral production. Stars Ana Esmeralda, Arturo Fernandez; co-stars Jose Rubio, Julio Riscal, Rafael Bardem, Felix de Pomes and Candida Losada. Directed by Rafael Gil. Screenplay (based on novel by Perez Lugin) by Rafael Serrano; cameraman (Eastmancolor), Michel Kelber; art director, Enrique Alarcon; music, Maestro Parada. At Carlos III, Madrid. Running time, 95 **MINS**

Popularity of Perez Lugin's sentimental, romantic novel, read by each succeeding generation of adolescents, and the rentability of nostalgia, make prospects for this bright in the Spanish-language market.

Ne'er-do-well Gerardo, packed off unwillingly to college in Santiago de Compostela, warms to the Gallegan capital city and to student hi-jinks as practiced in the late 19th Century. When he falls for a local beauty, fellow roomers and the student Tuna (traditional guitar and song choral marching society) conspire with him to circumvent parents' dislike of student suitors, and win Carmina's hand.

Fourth film version of the novel since 1924, Rafael Gil's is one of the sprightliest and most faithful to the original source. Ana Esmeralda, Arturo Fernandez and a cast of promising young actors give heart to the romance and make the university jump. Film is also helped by Michel Kelber's expert color lensing of picturesque Santiago, Parada's music score and Alarcon's sets.

Werb.

Li'l Abner
(SONGS—V'VISION—COLOR)

Click film version of the hit legit musical.

Hollywood, Oct. 30.

Paramount release of Panama-Frank production. Stars Peter Palmer, Leslie Parrish, Stubby Kaye, Howard St. John, Julie Newmar, Stella Stevens. Produced by Norman Panama. Directed by Melvin Frank. Screenplay, Panama and Frank, from their own stage musical based on Al Capp's characters; camera (Technicolor) Daniel L. Fapp; Music and Lyrics, Gene De Paul and Johnny Mercer; editor, Arthur P. Schmidt. Previewed at the Academy Awards Theatre, Oct. 26, '59. Running time, **113 MINS.**

Li'l Abner	Peter Palmer
Daisy Mae	Leslie Parrish
Marryin' Sam	Stubby Kaye
General Bullmoose	Howard St. John
Stupefyin' Jones	Julie Newmar
Appassionata Von Climax	Stella Stevens
Mammy Yokum	Billie Hayes
Pappy Yokum	Joe E. Marks
Earthquake McGoon	Bern Hoffman
Evil Eye Fleagle	Al Nesor
Romeo Scragg	Robert Strauss
Available Jones	William Lanteau
Senator Jack S. Phogbound	Ted Thurston
Moonbeam McSwine	Carmen Alvarez
Mayor Dawgmeat	Alan Carney
Rasmussen T. Finsdale	Stanley Simmonds

Paramount has a likely moneymaker in "Li'l Abner," the Norman Panama-Melvin Frank filmization of their Broadway hit. The musical is lively, colorful and tuneful, done with smart showmanship in every department.

While there's going to be a majority opinion in favor "Li'l Abner," there is also likely to be a dissenting minority. For this disenchanted group, the musical based on Al Capp's comic strip is going to seem one extended play a single joke, the stupidity and naivite of the title character.

The plot of the Panama-Frank screenplay is slight and intended only as a framework with which to festoon gags, songs and musical numbers. According to the script, Congress plans to use li'l Abner's hometown of Dogpatch for an atom bomb testing ground, it being the most worthless locale in the U. S. Dogpatchers must prove the town has some value so it will be spared. The item found is Mammy Yokun's Yokumberry Tonic, a stimulant to health and wealth and romance. The plot then thickens as private enterprise and the U. S. government compete for the celebrated syrup.

The plimsoll mark on Alvin Colt's costumes for the female members of the cast is notably low throughout, and some of the humor is strongly Chic Sale. It's generally done with a slapdash good humor, however, that kids sex rather than encourages leers. The songs, by Gene De Paul and Johnny Mercer, are not the kind that usually become popular hits, but they are breezy and amusing. The music gets a bouncy, infectious scoring and conducting by Nelson Riddle and Joseph L. Lilley. Lilley also did the vocal arrangements.

DeeDee Wood's dances, based on Michael Kidd's stage choreography, move more freely than usual, unconfined by conventional limits, and have considerable dazzle. The vocal numbers tend to get bunched up, as if the missing stage footlights were still imposing their limitations.

Panama's production and Frank's direction keep the film in a comic never-never land. Characterizations are as deliberately unreal as the costumes and the Hal Pereira-J. McMillan Johnson settings. It cuts down interest, however, to have characters who are plainly real-life cartoons.

Because of this, the principals don't have much chance to display anything but the broadest sort of caricature. Peter Palmer, who created the role on Broadway of "Li'l Abner," repeats his assignment here. Leslie Parrish, a delectable dish, essays Daisy Mae, and although delectable, the dish could do with a dash of spice. Stubby Kaye, another Gotham original, creates the most fun with a brisk portrayal of Marryin' Sam. Howard St. John, still another of the originals, has the best scene in the film as General Bullmoose. ("What's good for General Bullmoose is good for the country.") Julie Newmar and Stella Stevens are handsome and amusing as sexy sirens, Billie Hayes and Joe E. Marks good as the elder Yokums, and others in the large cast who stand out include Carmen Alvarez, Al Nesor, Robert Strauss and Ted Thurston.

Daniel L. Fapp's Technicolor photography in VistaVision handles the big screen with imagination and grace. Sound by Harold Lewis and Charles Grenzbach is good, although sound level at the preview was so low it undermined some of the film's effectiveness. Editing by Arthur P. Schmidt is especially fine in the dance sequences, a great example of how film choreography can be plotted in editing as much as in the dance studio.

Powe.

Behemoth, Sea Monster
(BRITISH)

Routine science-fiction yarn, suitable as average dualer for undemanding audiences.

London, Nov. 3.

Eros release of a David Diamond (Ted Lloyd) production. Stars Gene Evans, Andre Morell. Directed by Douglas Hickox and Eugene Lourie. Screenplay by Eugene Lourie; camera, Desmond Davies; editor, Lee Doig; music, Ted Astley. Previewed at Studio One, London. Running time, 72 MINS.

Steve Karnes ..... Gene Evans
Professor James Bickford .. Andre Morell
Jeanie ..... Leigh Madison
Tom ..... Henry Vidon
John ..... John Turner
Dr. Sampson ..... Jack McGowran
Submarine Officer ... Maurice Kaufmann
Scientist ..... Leonard Sachs

Here is a modestly made, routine science-fiction yarn which cannot be regarded as more than a useful dualer for average audiences. Apparently made on a lowish budget, its production value, in proportion, is very good and it is soundly acted. Unfortunately, variable photography and uneven matching rather takes the gloss off some good artwork and special effects.

Yarn concerns the tracking down by a couple of scientists of a giant sea-monster, called Behemoth, after the Biblical reference. This sea-monster is radioactive and is polluting the coast of Britain, causing violent atomic burns on its victims. Occasionally it come ashore spreading mighty destruction and panic. The creature is eventually disposed off by a torpedo from a midget submarine, but not before it has wrecked Westminster Bridge, the Woolwich ferry boat and roamed the terror-stricken streets of South London.

Apart from the first moment, when an agonized victim is struck down by the unknown creature, there's not much horror and precious few thrills in this pic. And when eventually the audience sees the giant creature the effect is largely an anti-climax. Apart from its size, towering over nearby buildings, and a habit of snarling fiercely before letting lose its radioactive breath, Behemoth looks the sort of cute working model that, reduced to about a foot, would be a wow with children at Christmas.

Some of the artwork and special effects are ingenious. Directors Douglas Hickox and Eugene Lourie can be complimented on playing the film seriously and not for laughs. But it's rather difficult to work up many yoks in a screenplay that consists largely of technical talk and action which must be mumbo-jumbo to most audiences. Gene Evans, Andre Morell, Jack McGowran, Leigh Madison and Maurice Kaufmann are among those who conscientiously do their thesping stints with as much serious intent as if they were all in the line for Oscars. *Rich.*

The Wreck of the Mary Deare
(C'SCOPE—COLOR)

Sea mystery, realistically done up and excitingly filmed. With Gary Cooper and Charlton Heston as stars, this shapes as a high-grade adventure picture. Good b.o. prospects.

Metro release of a Julian Blaustein production. Stars Gary Cooper, Charlton Heston; features Michael Redgrave, Emlyn Williams, Richard Harris, Virginia McKenna, Ben Wright, Alexander Knox, Cecil Parker. Directed by Michael Anderson; script, Eric Ambler, from Hammond Innes novel; camera (color), Joe Ruttenberg; music, George Duning; editor, Eda Warren. Preview at Loew's 72nd St., N.Y. Oct. 14, '59. Running time, 105 MINS.

Gideon Patch ..... Gary Cooper
John Sands ..... Charlton Heston
Nyland ..... Michael Redgrave
Sir Walter Falcett ..... Emyln Williams
Chairman ..... Cecil Parker
Petrie ..... Alexander Knox
Higgins ..... Richard Harris
Janet Taggart ..... Virginia McKenna
Mike Duncan ..... Ben Wright
Gunderson ..... Peter Illing
Yules ..... Walter Burke
Burrows ..... Ashley Cowan
Frank ..... Terence de Marney

The mystery of a "ghost" ship looming suddenly out of the night, with only a crazed and battered captain aboard, is solved skillfully and with a good deal of suspense in "The Wreck of the Mary Deare," which Julian Blaustein produced from the Hammond Innes novel originally published in the Saturday Evening Post back in 1956. It's the kind of adventure yarn which, thanks to intelligent treatment and topnotch photography, comes off with a bang and makes for a very entertaining film.

This being Blaustein's first entry at Metro, he and the studio have reason to congratulate themselves. Picture has been kept in a tight frame and, as should be, parts of it are told visually. Scenes of the Mary Deare" looming out of the stormy night and almost colliding with a little salvage ship, the wrecking of the ship on the reefs and, in the end, the underwater exploration of the sunken vessel, are done with an expert eye for maximum tension and for the possibilities of the wide CinemaScope screen.

Gary Cooper is cast as Gideon Patch, the captain who's been the victim of foul play but stands accused himself of negligence. And Charlton Heston plays the skipper of a salvage boat who becomes innocently involved in the mystery of the Mary Deare and, in the end, helps solve it. Both men are prefectly cast in rugged roles and Cooper particularly conveys a surprisingly range of emotion and reaction considering his usual, taciturn self in most of his previous pictures.

In the smaller (almost bit) parts, Michael Redgrave and Emlyn Williams are very British as they participate in the London Court of Inquiry. Richard Harris is the snarling villain. Ben Wright is comfortable as Heston's partner. Alexander Knox appears briefly as the ship owner doing business with Red China and Virginia McKenna, one of Britain's top actresses, is literally wasted in a nothing kind of part.

Story has Heston boarding the Mary Deare, which seems abandoned, in the hope of a rich prize. The ship flounders in a stormy sea and, aboard her, Heston finds only Cooper, dazed and quite determined to wreck the ship on the treacherous Minkies. Cooper tells Heston his story and the latter half believes him. At the London inquiry, all goes against Cooper. Eventually, the captain and Heston go on a dangerous under-water expedition inside the hull of the Mary Deare to come up with Cooper's exhoneration.

Eric Ambler's script gives cameraman Joe Ruttenberg plenty of opportunity to whip up excitement with excellent shots. Color is very good. There's a letdown in pace at the middle of the film when the Court of Inquiry appears stacked against Cooper, whose evidence is slim and whose past seeks against him. But the climax comes off with bangup effects that'll have audiences at the edge of their seats. Blaustein has produced a picture that will enjoy a wide and appreciative audience. *Hift.*

The Mistress
(JAPANESE)

Strictly for the arties.

Hollywood, Oct. 30.

Edward Harrison release of Daiei production. Stars Hideko Takamine, Hiroshi Akutagawa, Eijiro Tono, Jurichi Uno. Produced by Masaichi Nagata. Directed by Shiro Toyoda. Screenplay, Masashige Narusawa; based on the novel "Gan," by Ogai Mori; camera, Mitsuo Miura; music, Ikama Dan; editor, Masanori Tsujii. Reviewed at Vagabond Theatre, Oct. 24, '59. Running time: 106 MINS.

Otama ..... Hideko Takamine
Okada ..... Hiroshi Akutagawa
Suezo ..... Eijiro Tono
Kimura ..... Jukichi Uno
Osan ..... Choko Iida
Zenzo ..... Eiza Tanaka
Otsune ..... Kumeko Urabe
Oume ..... Miki Odagiri
Osada ..... Kuniko Miijake
Oshige ..... Rieko Himeji
Fish dealer's wife ..... Hiroko Machida

For those "art" house still showing art films, "The Mistress," a Daiei production being released here by Edward Harrison, is a probable bet. It's a delicate and muted study of a classic theme—the mistress who wants to become an honest woman—handled in the Italian neo-realism manner. It's not consistently engrossing but it achieves considerable interest and pathos.

Based on a novel by Ogai Mori, the screenplay by Masashige Narusawa is laid in Japan in the early 1900's. Hideko Takamine plays the title role, a young woman ruined for marriage (according to the custom of the time) by a previous seduction. She is talked into becoming the mistress of a wealthy man by a procuress who promises he will eventually marry her. When she discovers this is, not so, she walks out on the life of comparative luxury although there is no indication she will be able to make any kind of comfortable life for herself in the harsh economics of those days.

Shiro Toyoda's direction is low key throughout, understating and suggesting. He creates a mood of emotional desolation, of individuals so numbed by the harsh economic facts of life that communication is all but shut off. It is difficult, surehanded direction.

Miss Takamine is a subtly delicate contrast to her usurious master, Eijiro Toro. So ingenuous are the actors that the film has the documentary quality that reinforces its candid theme. Others in the cast who are memorable include Kumeko Urabe, Miki Odagiri, Kuniko Miijake, Hiroko Machida and Choko Iida.

English subtitles by Donald Richie are good except for some spelling and typographical errors. *Powe.*

The Bloody Brood
(CANADIAN)

Toronto, Nov. 3.

Allied Artists release of a Key Film Production; produced and directed by Julian Roffman; associate producers, Ralph Foster and Yvonne Taylor. Stars Jack Betts, Barbara Lord, Peter Falk; features Robert Christie, Ronald Hartman. Original script, Anne Howard Bailey; screenplay, Elwood Ullman, Ben Kerner; director of photography, Eugen Shuftan; editor, Robert Johnson; music, Harry Freedman. Trade shown at Twinex screening room, Toronto, Oct. 20, 1959. Running time, 80 MINS.

Cliff ..... Jack Betts
Ellie ..... Barbara Lord
Nico ..... Peter Falk
Detective McLeod ..... Robert Christie
Francis ..... Ronald Hartmann
A Model ..... Anne Collins
Studs ..... William Brydon
Ricky ..... George Sperdakos
Dave ..... Ronald Taylor
Weasel ..... Michael Zenon
Roy ..... Billy Kowalchuk
Louis ..... Sammy Sales
Paul, the Poet ..... Kenneth Wickes
Blonde Neighbour ..... Carol Starkman
Stephanex ..... Rolf Colstan

Working with a nearly impossible story, director Julian Roffman has skillfully fashioned a low-budget crime melodrama for the action market in this, his first feature for Meridian studios of Toronto, with world-wide distribution by Allied Artists.

The only justification for making this sordid tale of supposed beatniks who commit a thrill killing is that it should have no difficulty earning back its $100,000 budget, and thus enable Roffman (former documentary film maker) and his partner, Ralph Foster, to go ahead with better stories and set up production on a steady and profitable basis—something not yet achieved in Canadian feature film making. Financing for the Brood was provided by Meridian, Allied and the N. A. Taylor Associates of Toronto.

Everything about this production is efficiently "sick" in the post-Freudian way, including the titles, the characters, the sets and music. The script and its dialogue however, by Anne Howard Dailey, Elwood Ullman and Ben Kerner, is itself pathetically sick and obscure, and only Roffman's virile direction and deft editing, together with the—under the circumstances—convincing portrayals of the cast, prevent the entire production from collapsing into comic absurdity.

Jack Betts gives a pleasant performance as a likeable and "normal" young man trying to find the murderers of his young brother, who had been fed a hamburger with ground glass. In a weird, "beatnik" hangout, he meets Nico, a smooth crook and psychopath, with his sissy compañon, Francis. With the aid of Ellie, a mixed-up girl, he discovers how they staged the killing of his brother. Before the police arrive, however, Nico is conveniently killed by his henchmen, Studs and Weasel (whom he had tried to double-cross) in a well-staged knife sequence.

Nico is played with cold, Brando-like impassivity by Peter Falk, Ronald Hartmann is a suitably weak Francis, Ellie is attractively portrayed by Barbara Lord, and among the remainder of this mixed American-Canadian cast, Anne Collins, Ronald Taylor and the other "beatniks" play their parts with high spirits. Robert Christie has some impossible dialogue to cope with as the ineffective police inspector and William Brydon and Michael Zenon, as the henchmen, look like future candidates for a Hammer horror.

Shot in 16 days, film is abstract as to time and place, and except for a glimpse of Canadian money changing hands, the story has no discernible Canadian background—which is probably just as well. It's not related to life in any way, only to stereotypes of stereotypes.

Harry Freedman's jazz themes have been carefully added to the soundtrack by music director Louis Applebaum and they blend effectively with the on-scene music, the action and sound effects. Eugen Shuftan's lighting and photography are highly effective, disguising the economy and restrictions of the sets.

Strange though it may sound, "The Bloody Brood" is almost entirely free from sex, rape and suggestive dialogue, contenting itself with being just sordid and violent. *Pratley.*

Costa Azzurra
(Cote D'Azur)
(ITALIAN-COLOR-DYALISCOPE)

Rome, Oct. 27.

Euro International release of a Glomer (Enzo Merolle) production. Stars Alberto Sordi; features Rita Gam, Elsa Martinelli, Georges Marchal and Franco Fabrizi, Lorella DeLuca, Georgia Moll, Giovanna Ralli and Alberto Ciffariello. Directed by Vittorio Sala. Screenplay, Sala, Sonego, Alessi, Guerra; Camera, (Eastmancolor), Alberto Albertini; music, Roberto Nicolosi; editor, Anna Baragli. At Galleria, Rome. Running time, 105 MINS.

Pic is one of those "vacation" pix with intertwined stories framed by similar setting, in this case a colorful French Riviera. Title and above all the marquee value of Alberto Sordi, Italy's star of the moment, should lead this to big grosses here. Export chances shape as more on the spotty side.

Film is especially worth seeing thanks to another acting gem by Sordi, here seen as a Roman fruit peddler whose wife has received a film offer for a Riviera-located pic. She loses her job, but he steps in, mistaking the director's interest in him as recognition of talent until his wife wises him up and drags him home. Other episodes are more conventional, though one in which Georgia Moll shares a honeymoon trip with a fanatically jealous (Sicilian) husband has its moments.

Thesping is generally uninspired and color often uneven on the copy seen, but the setting and Sordi win one over in the long run. Very lightweight but amusing. *Hawk.*

Ossessione
(Obsession)
(ITALIAN)

Paris, Nov. 3.

Cocinor-Marceau release of ICI production. Stars Massimo Girotti, Clara Calamai; features Elio Marcuzzo, Juan De Landa, Vittorio Duse. Directed by Luchino Visconti. Screenplay, Pietrangeli, Giuseppi De Santis, Mario Alicata, Gianni Puccini, Visconti from "Postman Always Rings Twice" by James M. Cain; camera, Aldo Tonti, Domenico Scala; editor, Mario Serandrei. At Caumartin-Cinema D'Essai, Paris. Running time, 112 MINS.

Gino ..... Massimo Girotti
Giovanna ..... Clara Calamai
Husband ..... Juan Da Landa
Espanol ..... Elio Marcuzzo
Detective ..... Vittorio Duse

Though made in 1942 during the war, this is the first official foreign release of this film based on James M. Cain's "The Postman Always Rings Twice." It ran afoul of Fascist blue pencils and was radically cut before release. Copyright troubles, for the Cain novel was owned by Metro, kept it shelved until this year. It emerges a grim tale that rings true in character and might be a good arty house entry abroad.

Director Luchino Visconti has made this essentially Yank hard-boiled tale completely Italian by unfolding it without any recourse to suspense or glibness. Its personages are brought into their tragic position by their own characters and their impoverished milieu. The original storyline is followed as a semi-literate tramp falls for the young wife of an old tavern keeper. This leads to their murdering him, and they turn to distrusting each other to a final ironic climax.

Stark lensing and excellent acting give this banal slice-of-life tale almost tragic proportions. There are some patchy spots because footage is still missing. But this adds up to deep adult fare which could pay off in some spots. Another drawback might be its dated air since the dress is of a certain period in Italian history. Sound is not up to par but other technical credits are. Acting is exemplary. *Mosk.*

En Lektion I Karlek
(A Lesson In Love)
(SWEDISH)

Paris, Nov. 3.

Telecinex release of Svensk Filmindustri production. Stars Eva Dahlbeck, Gunnar Bjornstrand, Harriet Andersson; features Yvonne Lombard, Ake Gronberg. Written and directed by Ingmar Bergman. Camera, Martin Bodin, Bengt Nordwall; editor, Lennart Wallin. At Ursulines-Cinema D' Essai, Paris. Running time 90 MINS.

Marianne ..... Eva Dahlbeck
David ..... Gunnar Bjornstrand
Nix ..... Harriet Andersson
Suazanne ..... Yvonne Lombard
Carl Adam ..... Ake Gronberg

Nowadays when the name, Bergman is mentioned in film circles it usually means Ingmar not Ingrid. The former, a Swedish film director-writer, has broken into regular distrib here and now means something on the art circuits of the U.S. and England. This is another of his earlier pix brought here for release.

This is a light comedy on marriage and concerns a gynecologist and his wife whose marriage is breaking up after 17 years. The good and bad are deftly brought into focus. It all ends in a wild foray into the lower depths of Denmark where the couple is reconciled.

Bergman keeps this moving with shrewd insight glances into character. However, there is a tendency to go in for too much talk and epigrams on the frailties of love and marriage. But cohesive acting, knowing direction and the right balance between character and complications make this an above-average situation comedy. It could have arty theatre chances abroad on the Bergman name and the film's sparkle. It has too much talk for more general spotting. Technical credits are fine. Bergman again shows he can make ideas quite entertaining filmically. *Mosk.*

Edge of Eternity

Well-made meller set in the beauty of the Grand Canyon. B.O. could be reasonably good.

Hollywood, Oct. 30.

Columbia release of a Thunderbird (Kendrick Sweet) production. Stars Cornel Wilde, Victoria Shaw, Mickey Shaughnessy; with Edgar Buchanan and Rian Garrick; also Jack Elam, Alexander Lockwood, Dabbs Greer, Tom Fadden, Wendell Holmes. Directed by Donald Siegel; screenplay, Knut Swenson and Richard Collins, from a story by Ben Markson and Swenson; camera, Burnett Guffey, editor, Jerome Thoms; music, Daniele Amfitheatrof. Previewed at the studio, Oct. 22, '59. Running time, 81 MINS.

Les Martin ..... Cornel Wilde
Janice Kendon ..... Victoria Shaw
Scotty O'Brien ..... Mickey Shaughnessy
Sheriff Edwards ..... Edgar Buchanan
Bob Kendon ..... Rian Garrick
Bill Ward ..... Jack Elam
Jim Kendon ..... Alexander Lockwood
Gas Station Attendant ..... Dabbs Greer
Eli ..... Tom Fadden
Sam Houghton ..... Wendell Holmes
The Dealer ..... George Cisar
Pilot ..... Buzz Westcott
Suds Reese ..... Ted Jacques

"Edge of Eternity" is a tightly made melodrama which, for mood and excitement, takes sparkling advantage of Arizona's Grand Canyon. Its makers are to be commended for turning out a moderately budgeted film that is entertaining, slickly produced and to the point. The Columbia release should return an ample profit.

Producer Kendrick Sweet conceived the action with the Canyon in mind, thus accounting for the perfect fit. And with thrills spanning 9,000 feet across a gorge big enough to swallow a mountain, the final reel unspools in a staggering, heart-corroding climax. Knut Swenson (who really is Marion Hargrove) and Richard Collins wrote the screenplay from a story by Swenson and Ben Markson. While not entirely devoid of meller cliches, it is far from pedestrian as it handsomely weaves the plot in and out of the natural setting and turns what essentially is a cops-and-robbers yarn into a carefully and skillfully concocted film.

Director Don Siegel made the Canyon the star, kept the action believable, made sure ultimate solution was a surprise and held the dangers at a furiously high level.

Cornel Wilde plays an up-to-date sheriff's deputy who must solve a murder to re-establish his reputation as an able law officer. The victim is an executive of a gold mine who discovers his gold is being stolen for shipment to Mexico where it brings $50 an ounce instead of the paltry $35 an ounce on the domestic market. When two of the thieves bite the dust, either from internal or external strife, the remaining culprit, Mickey Shaughnessy, takes Victoria Shaw hostage and races off in a brand new Thunderbird (which just happens to be the name of Sweet's independent company). Wilde chases the pair straight into the "dancing bucket," a bright yellow tram car which rides a high cable from one canyon wall to the other. And, at this point, may a laurel of kudos be unreeled for Hollywood stunters Guy Way, Chuck Couch and Rosemary Johnston, who play in and hang from the perilous bucket as if they were enjoying the safety of a sandbox.

Wilde's performance is westernly subtle, his appearance and manner at once establishing him as the ultimate hero. His good performance is matched by a high-spirited one from Miss Shaw and Shaughnessy makes a trickly villain. Edgar Buchanan is good as the sheriff, as is Rian Garrick as a youthful dipsomaniac.

Burnett Guffey's photography (Eastman Color by Pathe) is exceptional, making fine use of the browns of the canyon and the blues of Arizona skies. His subjective camera, allowing the audience to ride through the giant chasm, is excellent. Robert Peterson's art direction keeps the real location feeling, with adept work from film editor Jerome Thoms and soundman George Cooper. Daniele Amfitheatrof's musicale score is very good, particularly the use of the whimsical bassoon.

The "dancing bucket" belongs to the United States Guano Corp., a firm that has found it profitable to extricate bat manure from the canyon. A closing credit expresses the film company's appreciation to the Guano firm "without whose cooperation this picture could not have been made." Undeniably, the producers were taking a chance with such a credit, but the film is good enough to withstand any snide references. *Ron.*

Paul Marcelli, who graduated from the projection booth to the operation of the Leeds Drive-in at Leeds, N.Y. the past season, is now conducting a Catskill Mt. hardtop, the Vanderbilt in Greenville, on lease form Mrs. Harry Lamont, of Albany.

L.A. on Skids But 'Samson'—'Ulysses' Rousing $23,000; 'Tingler' Soft 16G, 'Kiss' Lusty 15G, 'Pillow' 12G, 3d

Los Angeles, Nov. 3.

L.A. first-runs are taking a nose-dive this stanza, only real strength shown by new entries being the reissued "Samson and Delilah"-"Ulysses" combo. This is heading for a stout $23,000 or near in three theatres. "Tingler" looms soft $16,000 in four sites.

Many regular holdovers are off-ish. However, "Pillow Talk" still is sturdy around $12,000 in third Egyptian round. "It Started With Kiss" paired with "Scapegoat" is rated fine $15,000 in second session in three houses.

"Tamango" shapes okay $7,000 in second Los Angeles week. "Best of Everything" also is not doing so badly in fourth Chinese frame while "FBI Story" looks brisk in sixth Hollywood Paramount week. "Room At Top" shapes big in 25th stanza at the Fine Arts.

Most local-ticket engagements also are offish.

Estimates for This Week

Hillstreet, Hollywood, Uptown, Loyola (Metropolitan-FWC) (2,752; 756; 1,715; 1,298; 90-$1.50)—"Tingler" (Col) and "Juke Box Rhythm" (Col). Soft $16,000. Last week, Hillstreet, Loyola with Pantages, "But Not for Me" (Par), "Murder Reported" (Col). Hillstreet, Pantages, "That Kind of Woman" (Par) (Loyola) (2d wk), $10,200. Hollywood, "Big Trees" (WB), "Flame and Arrow" (WB) (reissues), $3,400. Uptown with State, Iris, "Sign of Gladiator" (AI), "Plunderers of Painted Flats" (Indie), $19,300.

Orpheum, Pantages, Wiltern (Metropolitan-RKO-SW) (2,213; 2,815; 2,344; 90-$1.50) — "Samson and Delilah" (Par) and "Ulysses" (WB) (reissues). Stout $23,000 or near. Last week, Orpheum, "Wonderful Country" (UA) (3d wk), "Party Girl" (M-G) (1st wk-6 days), $2,600. Wiltern with Downtown, Pix, "Anatomy of Murder" (Col) (1st general release), "Gideon of Scotland Yard" (Col), $17,400.

Four Star (UATC) (868; 90-$2)—"Gigi" (M-G) and "Cat On Hot Tin Roof" (M-G) (reissues). Poor $1,200. Last week, "Libel" (M-G) (2d wk), ditto.

Los Angeles (FWC) (2,017; 90-$1.50) — "Tamango" (Roach) and "Orders to Kill" (DCA) (2d wk). Okay $7,000 or near. Last week, $13,400.

State, Iris (UATC-FWC) (2,404; 825; 90-$1.50)—"Sign of Gladiator"

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,086,300
(Based on 22 cities and 223 theatres, chiefly first runs, including N. Y.)

Last Year $2,197,200
(Based on 22 cities and 243 theatres.)

'Career' Loud 12G, Philly; 'Porgy' 14G

Philadelphia, Nov. 3.

Pace is slower here this stanza with lack of new product partly blamed. Many holdovers are slipping. "Career" still is sock in second round at Arcadia. "Came To Cordura," while down sharply from opener, still is good at the Fox. Same is true of "FBI Story," which is good in fourth Stanton stanza.

"Look Back in Anger" shapes slow in fourth week at Trans-Lux. "Wonderful Country" looms fair in second frame at the Viking. "But Not For Me" looks okay in fourth session at the Randolph.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80) — "Career" (Par) (2d wk). Sock $12,000. Last week, $17,000.

Fox (Milgram) (2,250; 99-$1.80) —"Came To Cordura" (Col) (2d wk). Off to good $14,000. Last week, $25,000.

Goldman (Goldman) (1,000; $1.50-$2.50) — "Porgy and Bess" (Col) (4th wk). Good $14,000 or near. Last week, $16,000.

Midtown (Goldman) (1,200; $1.10-$2.50)—"Big Fisherman" (BV) (5th wk). Quiet $9,000. Last week, $10,000.

Randolph (Goldman) (2,250; 94-$1.80)—"But Not for Me" (Par) (4th wk). Okay $8,500. Last week, $11,000.

Stanton (SW) (1,483; 99-$1.40)—"FBI Story" (WB) (4th wk). Off to good $8,000. Last week, $13,000.

Studio (Goldberg) (483; 94-$1.80) —"Sins of Youth" (Indie) and "Summer Wind Blows" (Indie). Solid $4,600. Last week, "Forbidden Fruit" (Indie), $3,600.

Trans-Lux (T-L) (500; 90-$1.80) —"Look Back in Anger" (WB) (4th wk). Slow $3,000. Last week, $4,000.

Viking (Sley) (1,000; 94-$1.80)—"Wonderful Country" (UA) (2d wk). Fair $7,500, with sneak preview helping. Last week, $9,000.

World (Pathe) (499; 99-$1.80) — "Wild Strawberries" (Janus) (7th wk). So-so $3,000. Last week, $3,500.

'Tamango' O.K. $7,000 In St. Loo; 'Odds' Slow 8G, 'Pillow' Boffo 18G, 2d

St. Louis, Nov. 3.

There are two "controversial" films here this round but only one is good. "Odds Against Tomorrow" at Loew's is rated dull. "Tamango" at the Orpheum shapes okay. Going great guns as a holdover is "Pillow Talk," in second stanza at the Fox. "FBI Story" in third at the St. Louis looms stout. "Best of Everything" still is hep in third at Ambassador. "Big Fisherman" in third at Pageant shapes solid.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Best of Everything" (20th) (3d wk). Hep $7,000. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25) — "Of Love and Lust" (Indie). Good $3,200. Last week, "Aparajito" (Indie), $3,000.

Fox (Arthur) (5,000; 60-90) — "Pillow Talk" (U) (2d wk). Wow $18,000. Last week, $20,000.

Loew's (Loew) (3,600; 60-90)—"Odds Against Tomorrow" (UA) and "Love Specialists" (Indie). Dull $8,000 or less. Last week, "Big Operator" (M-G) and "Beat Generation" (M-G), $7,000.

Orpheum (Loew) (1,900; 60-90)—"Tamango" (Roach) and "Scavengers" (Indie). Okay $7,000 or near. Last week, "Man Called Peter" (20th) (reissue), $4,000.

Pageant (Arthur) (1,000; $1-$1.75)—"Big Fisherman" (BV) (3d wk). Solid $7,000. Last week, $8,000.

Richmond (Arthur) (1,000; 60-90) —"Room At Top" (Cont) (2d wk). Nice $2,500. Last week, $3,000.

St. Louis (Arthur) (3,800; 60-90) —"FBI Story" (WB) (3d wk). Stout $12,000. Last week, $15,000.

Shady Oak (Arthur) (760; 60-90) —"Doctor's Dilemma" (Indie) (2d wk). Fine $2,800. Last week, $3,000.

Seattle Slow Albeit 'Pillow' Brisk $7,000

Seattle, Nov. 3.

Trade is generally offish here this stanza with only a few passable spots. All newcomers loom light to dull. "Pillow Talk" still is standout with a solid third week at the Music Hall. "FBI Story" still is doing all right in fourth Blue Mouse stanza.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"FBI Story" (WB) (4th wk). Good $3,500. Last week, $4,400.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Jayhawkers" (Par) and "Arson for Hire" (AA). Slow $5,500. Last week, "Battle of Coral Sea" (Col) and "Crimson Kimono" (Col), $7,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Odds Against Tomorrow" (UA) and "Mustang" (UA). Dull $5,500. Last week, "Best of Everything" (20th) (2d wk), $8,300.

Music Box (Hamrick) (850; 90-$1.50)—"Scapegoat" (M-G). Fairish $4,400. Last week, "Love Is Profession" (Kings) (2d wk), $3,300.

Music Hall (Hamrick) (2,200; 90-$1.50)—"Pillow Talk" (U) (3d wk). Solid $7,000 or near. Last week, $7,800.

Orpheum (Hamrick) (2,600; 90-$1.50)—"4-D Man" (U) and "Invisible Invaders" (U). Light $5,000 or under. Last week, "Jets Over Atlantic" (Indie) and "Man Who Died Twice" (FF), $2,700 in 4 days.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"But Not For Me" (Par) and "Hold That Hypnotist" (M-G) (3d wk). Slow $3,500. Last week, $4,800.

'Pillow' Powerful 10G, L'ville; 'Hound' Modest 9G, 'Libel' Slight 4½G

Louisville, Nov. 3.

"Pillow Talk" at the Kentucky opened with a bang, and is continuing to set a great pace to make it the town leader this week by a wide margin. "Hound Dog Man" with teen-ager's Fabian singing, is only mild at Rialto. "Libel," at the United Artists, is dull. "Big Fisherman" at the Brown is good in third round.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.50-$2)—"Big Fisherman" (BV) (3d wk). Staying on here to healthy biz, many customers from out of the State in Southern Indiana, plus good number of church people, who only come out for films with a religioso slant. Looks likely good $7,000 after second week's $9,500.

Kentucky (Switow) (900; 75-$1.25)—"Pillow Talk" (U). Heavily exploited for smash $10,000. Last week, "But Not For Me" (Par), $6,000.

Mary Anderson (People's) (1,000; 75-$1)—"FBI Story" (WB) (3d wk). Okay $5,000 after $5,500 in second.

Rialto (Fourth Ave.) (3,000; 60-90)—"Hound Dog Man" (20th). Mild $9,000. Last week, "Best Of Everything" (20th), only $8,000 in 10 days.

United Artists (UA) (3,000; 60-$1)—"Libel" (M-G). Drab $4,500. Last week, "Wonderful Country" (UA), $5,000.

Mpls. Uneven; 'Die' Fine $4,000, 'Seas' Hefty 11G, 'Pillow' Large 12G, 3d

Minneapolis, Nov. 3.

A second successive week finds newcomers conspicuous by their absence because of big holdovers. Top important entry is "He Who Must Die," potent at the St. Louis Park. "30-Foot Bride," also new, shapes slow at the Gopher.

Top holdover is "Pillow Talk," huge in third State session. Hardticket "South Seas Adventure" is in its 19th week, at Century. "FBI Story" in fourth is solid at Orpheum. "Best of Everything" shapes sturdy at 400-seat World. "Came to Cordura" is sock in second at Lyric.

Estimates for This Week

Academy (Mann) (947; $1-$2)—"The Big Fisherman" (BV) (4th wk). Okay $5,000. Last week, $6,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama). Hefty $11,000. Last week, $12,500.

Gopher (Berger) (1,000; 85-$1)—"30-Foot Bride" (Col). Slow $3,000. Last week, "Diary of High School Girl" (AIP) and "Ghost Dragstrip Hollow" (AIP), $6,000.

Lyric (Par) (1,000; $1-$1.25) — "Came to Cordura" (Col) (2d wk). Sock $7,000. Last week, $8,000.

RKO Orpheum (RKO) (2,800; $1.25-$2.50) — "FBI Story" (WB) (4th wk). Winding up a very profitable run at solid $5,000. Last week, $7,500.

RKO Pan (RKO) (1,800; 85-90)—"Bucket of Blood" (AI) and "Giant Leaches" (AI). Oke at $5,500. Last week, "Inside Mafia" (UA) and "Gunfighter Dodge City" (UA), $3,000.

State (Par) (2,200; $1-$1.25) — "Pillow Talk" (U) (3d wk). A box-office blockbuster if there ever was one. Huge $12,000, amazing for a third week. Last week, $15,000.

St. Louis Park (Field) (1,100; $1.25)—"He Who Must Die" (Indie). Virile $4,000. Last week, "Wild Strawberries" (Janus) (3d wk), $3,000.

Suburban World (Mann) (800; 85)—"Earth Is Mine" (U) (2d run). Day-dating with a number of other nabes. Mild $1,500. Last week, "Man Upstairs" (Indie), $2,000.

World (Mann) (400; 85-$1.25) — "Best of Everything" (20th) (2d wk). Stout $6,500. Last week, $7,000.

'5 Gates' Slow $12,000, D.C.; 'Pillow' Boff 10G, 'FBI' Stout 17G in 3d

Broadway Grosses

Estimated Total Gross

This Week $430,900
(Based on 23 theatres)

Last Year $449,700
(Based on 23 theatres)

'30' Bangup 17G, Det.; 'Pillow' 16G

Detroit, Nov. 3.

Steel shortage is causing more automobile assembly lines to shut down, resulting in a loss of biz at downtown deluxe houses. However, the roof hasn't caved in, yet, with biz fair to great in some situations. "30" looks rousing at the Palms. "Bucket of Blood" shapes dull at Broadway-Capitol. "Big Fisherman" stays fair in second round at United Artists.

"Pillow Talk" continues great in fourth session at the Michigan. "Best of Everything" is oke in second week at Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.49)—"Best of Everything" (20th) and "New Orleans After Dark" (Indie) (2d wk). Oke $15,000. Last week, $20,000.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Pillow Talk" (U) and "Cast Long Shadow" (UA) (4th wk). Great $16,000. Last week, $19,000.

Palms (UD) (2,296; $1.25-$1.49) —"30" (WB) and "Seven Guns to Mesa" (AA). Strong $17,000 or over. Last week, "Battle Coral Sea" (Col) and "Crimson Kimono" (Col), $13,000.

Madison (UD) (1,900; $1.25-$1.49) —"They Came to Cordura" (Col) (2d wk). Fine $15,000. Last week, $19,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Bucket of Blood" (AI) and "Giant Leeches" (AI). Slow $10,000. Last week, "Yesterday's Enemy" (Col) and "Murder Reported" (Col), $12,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"It Started With A Kiss" (M-G) (3d wk). Down to okay $8,000. Last week, $10,000.

United Artists (UA) (1,667; $1.25-$1.50) — "Big Fisherman" (BV) (2d wk). Steady $14,000. Last week, same.

Music Hall (Cinerama, Inc.) (1,208; $1.49-$2.65) — "South Seas Adventure" (Cinerama) (57th wk). Smash $13,500. Last week, $13,900.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "The Lovers" (Indie). Begins today (Tues.). Last week, "Tosca" (Indie) (2d wk), oke $4,000.

'Odds' Okay at $12,000, Denver; 'Pillow' 14G, 3d

Denver, Nov. 3.

Most first-runs here this week are doing very well with one newcomer okay and a couple of strong holdovers. "Odds Against Tomorrow," okay at Paramount, shapes as best new entry. Pacing the holdovers is "Pillow Talk," with a great take in third round at the Denver. "Big Fisherman" still is fine in third at the Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.75) —"Big Fisheman" (BV) (3d wk). Fine $9,000. Last week, $10,500.

Centre (Fox) (1,270; $1-$1.45)—"Best of Everything" (20th) (3d wk). Fair $8,000. Last week, $9,500.

Denham (Indie) (1,584; 75-$1)—"Crawling Eye" (DCA) and "Cosmic Monsters" (DCA). Slow $5,000. Last week, "Jayhawkers" (Par), $6,000.

Denver (Fox) (2,432; 75-$1.25)—"Pillow Talk" (U) (3d wk). Great $14,000. Last week, $18,000.

Esquire (Fox) (650; $1)—"Rififi" (Indie) and "Diabolique" (Indie). Stout $2,400. Last week, second-run.

Orpheum (RKO) (2,690; $1-$1.25) —"Girls Town" (M-G) and "Tarzan, Ape Man" (M-G). Poor $6,000. Last week, "Big Operator" (M-G) same.

Paramount (Indie) (2,100; 90-$1.25)—"Odds Against Tomorrow" (UA). Last week, "FBI Story" (WB) (3d wk), $11,000. Okay $12,000 or less.

Washington, Nov. 3.

The two major initialers are rated mild to lively, but the mainstem as a whole is bearing up stoutly. "Samson and Delilah" figures for a smooth session at Keith's opening week. "Five Gates to Hell" shapes mild at Capitol.

"FBI Story" still shapes stout in third day-dating two houses while "Pillow Talk" is rated boffo in third at the Ontario. Third rounds for "Porgy and Bess" and "Big Fisherman" are strong. "They Came to Cordura" looks sock at the Trans-Lux in second stanza.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,314; 1,427; 90-$1.25) — "FBI Story" (WB) (3d wk). Solid $17,000. Last week, $20,000.

Capitol (Loew) (3,426; 90-$1.25) —"Five Gates to Hell" (20th). Mild $12,000. Last week, "Tamango" (Roach), same.

Keith's (RKO) (1,850; 90-$1.25)—"Samson and Delilah" (Par) (reissue). Lively $14,000. Last week, "But Not for Me" (Par) (2d wk), $10,000.

MacArthur (K-B) (900; $1.10) — "Mouse That Roared" (Col) (2d wk). Great $8,500 after $10,000 opener.

Ontario (K-B) (1,240; 90-$1.49)—"Pillow Talk" (U) (3d wk). Boffo $10,000. Last week, $11,000.

Palace (Loew) (2,390; 90-$1.25)—"Career" (Par) (2d wk). Good $13,000 after $19,000 opener.

Playhouse (T-L) (458; $1-$1.65)—"Scapegoat" (M-G) (9th wk). Slow $2,000. Last week, $2,500.

Plaza (T-L) (276; 70-$1.49) — "Lovers" (Indie) (5th wk). Good $5,000. Last week, $5,500.

Town (King) (600; 65-$1.25) — "Female and Flesh" (Indie) (2d wk). Hefty $4,000, same as last.

Trans-Lux (T-L) (600; $1.25-$1.80)—"Came to Cordura" (Col) (2d wk). Socko $10,000. Last week, $12,500.

Uptown (SW) (1,000; $1.25-$3)—"Porgy and Bess" (Col) (3d wk). Holding strong at $12,000, same as second.

Warner (SW) (1,308; $1.25-$2.50) —"Big Fisherman" (BV) (3d wk). Sturdy $11,500. Last week, $12,000.

Frisco Spotty; 'Pillow' Great $19,000, 'Tamango' Mild 15G, 'Odds' $8,000

San Francisco, Nov. 3.

First-run biz here currently is flat, with bulk of big biz going to "Pillow Talk" and "FBI Story." Two films with racial angles, "Tamango" and "Odds Against Tomorrow," are getting no place at wickets.

"For First Time" is rated okay as is "Odds Against Tomorrow." "Yesterday's Enemy" shapes fine on opener.

Estimates for This Week

Golden Gate (RKO) (2,759; $1.25) —"Pillow Talk" (U) and "Wild and Innocent" (U) (2d wk). Great $19,000. Last week, $23,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Tamango" (Roach) and "Josette Of New Orleans" (Indie). Mild $15,000 or close. Last week, "Best Of Everything" (20th) and "Missiles From Hell" (20th) (2d wk), $8,500.

Warfield (Loew) (2,656; 90-$1.25) "For First Time" (M-G) and "New Orleans After Dark" (Indie). Okay $13,000 or near. Last week, "Big Operator" (M-G) and "Plunderers Painted Flats" (M-G), $6,500.

Paramount (Par) (2,646; 90-$1.25) —"FBI Story" (WB) (2d wk). Stout $14,000. Last week, $24,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Yesterday's Enemy" (Col) and "Reform School Girl" (Indie). Fine $12,000. Last week, "Came to Cordura" (Col) (4th wk), $7,500.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65) — "South Seas Adventure" (Cinerama) (49th wk). Okay $12,000. Last week, $14,000.

United Artists (No. Coast) (1,151; $1.25-$1.50) — "Odds Against Tomorrow" (UA) and "Inside The Mafia" (UA). Slim $8,000 or less. Last week, "Woman Like Satan" (UA) and "Counterplot" (UA), $7,000.

Stagedoor (A-R) (440; $1.25-$3) —"Gigi" (M-G) (69th wk). Dandy $6,600. Last week, $5,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Look Back In Anger" (WB) (2d wk). Good $3,500. Last week, $4,700.

Vogue (S. F. Theatres) (364; $1.25)—"Wild Strawberries" (Janus) (11th wk). Oke $1,800. Last week, $2,000.

Coronet (United California) (1,250; $2.75-$3.50) — "Porgy and Bess" (Col) (15th wk). Fairish $10,000 or close. Last week, $11,000.

Chi Trade Okay; '30' Fairish $16,000, 'Best' Fancy 32G, 'Enemy' Light 6½G, 'Pillow' Giant 28G, 'Odds' 16G, 3d

Chicago, Nov. 3.

First-run tone is generally just okay this session despite a spate of new arrivals and some energetic holdovers. State-Lake's "Best of Everything" expects a fancy $32,000 opener while "-30-" is figured at a fairish $16,000 on Roosevelt preem.

Combo of "Crimson Kimono" and "Battle of Coral Sea" looms nice $7,000 at the Loop. Reissued "No Way Out" is rated hep $23,000 in Oriental first.

Surf's "Back to Wall" grabbed good second round coin. "Yesterday's Enemy" looms slow in ditto Garrick session.

"Pillow Talk" is packing them in again for a boff third United Artists stanza. Esquire's "But Not For Me" is fine in fourth while "Odds Against Tomorrow" shapes stout in third at the Woods.

"FBI Story" shapes okay in Chicago fourth round. Of hardticket pix, "Porgy and Bess" posted a fine 15th week at McVickers, and "South Seas Adventure" finaled after 58 weeks at the Palace with a fancy count for last eight days.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"Girls of Night" (Cont) and "Circus of Love" (Roach). Fair $2,500. Last week, sub-runs.

Chicago (B&K) (3,900; 90-$1.80)—"FBI Story" (WB) (4th wk) Okay $16,000. Last week, $21,000. "Career" (Par) opens tomorrow (Wed.).

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"But Not For Me" (Par) (4th wk). Nice $9,500. Last week, $12,500.

Garrick (B&K) (850; 90-$1.25)—"Yesterday's Enemy" (Col) (2d wk). Down to dull $6,500. Last week, $13,500.

Loop (Telem't) (606; 90-$1.80)—"Battle of Coral Sea" (Col) and "Crimson Kimono" (Col). Brisk $7,000 or near. Last week, "For First Time" (M-G) (4th wk), $7,500.

McVickers (JL&S) (1,580; $1.25-$3.50)—"Porgy and Bess" (Col) (15th wk). Steady $15,000. Last week, $14,500.

Oriental (Indie) (3,400; 90-$1.80)—"No Way Out" (20th) (reissue).

(Continued on page 10)

'Cordura' Crisp $11,000, Balto; 'Porgy' Big 12G, 'Pillow' Potent 9G, 3d

Strong, new product is boosting biz at first-runs here. Leading the new pix are "They Came To Cordura," tall at the Hipp and "Porgy and Bess," big at the Town. "Best of Everything" shapes good at the Mayfair in first week.

Strong holdovers are paced by "Pillow Talk," potent in third at the Century, and "Big Fisherman," okay in fourth at the New. "FBI Story" is offish in fourth at Stanton. "Room at Top" is set to close six-month record run at the Playhouse.

Estimates for This Week

Century (R-F) (3,200; 50-$1.50)—"Pillow Talk" (U) (3d wk). Big $9,000 or over after $13,000 in second.

Cinema (Schwaber) (460; 90-$1.50) — "Back to Wall" (Ellis). Okay $2,000. Last week, "Grand Illusion" (Cont) (reissue) (2d wk), $2,000.

Five West (Schwaber) (460; 90-$1.50) — "Wild Strawberries" (Janus) (3d wk). Nice $2,200 after $2,600 in second.

Hippodrome (R-F) (2,300; 50-$1.50)—"Came To Cordura" (Col). Tall $11,000. Last week, "But Not For Me" (Par) (2d wk), $4,000.

Little (R-F) (300; 50-$1.25) — "Rice" (Indie). Good $1,800. Last week, "Orders to Kill" (Roach), $1,000.

Mayfair (R-F) (900; 50-$1.25)—"Best of Everything" (20th). Good $6,500. Last week, "Five Gates To Hell" (20th) (2d wk), $3,500.

New (R-F) (1,600; $1.25-$1.80)—"Big Fisherman" (BV) (4th wk). Oke $4,000 after $5,000 in third.

Playhouse (Schwaber) (460; 90-$1.50) — "Room at Top" (Cont) (27th wk). Upped to fine $2,200 after $2,000 in previous week.

Stanton (R-F) (2,800; 50-$1.50)—"FBI Story" (WB) (4th wk). Down to thin $5,000 after $8,000 in third frame.

Town (R-F) (1,125; $1.49-$2.50)—"Porgy and Bess" (Col). Big $12,000. Last week, "North By Northwest" (M-G) (8th wk), $4,000.

'Sign' Robust $7,000 In Port.; 'Pillow' 6G, 3d

Portland, Ore., Nov. 3.

Bulk of strength in current session is in the holdovers. However, "Sign of Gladiator" shapes good at the Fox. "Pillow Talk" stays stout in third round at the Broadway. "FBI Story" continues for a third week at the Orpheum, and still is rated trim.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Pillow Talk" (U) (3d wk). Fine $6,000 or near. Last week, $7,100.

Fox (Evergreen) (1,600; $1-$1.49)—"Sign of Gladiator" (AI) and "Man Who Died Twice" (AI). Good $7,000. Last week, "Best of Everything" (20th) and "Revolt Big House" (AA) (2d wk), $6,200.

Orpheum (Evergreen) (1,536; $1-$1.49)—"FBI Story" (WB) (3d wk). Trim $5,500. Last week, $7,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"But Not For Me" (Par) and "Guns, Girls, Gangsters" (UA) (2d wk). Dull $4,500. Last week, $7,200.

'Windjammer' Big $19,000, Cincy Ace

Cincinnati, Nov. 3.

Cincy pix grosses continue near par this frame, weathering bitter city election fight, Hallowe'en jinks, steel strike slowdown and 40th annual vaude week for Firemen's Protective Assn. in Taft Theatre. "3 Murderesses" and "Subway in Sky," shaping solid at small Grand, bid for first-run front money. "Libel," new bill at Palace, looms light. "FBI Story" is a sweet third-weeker at Albee. "Cordura" shapes good in second at Keith's. Long-run "Windjammer" still is boff at Capitol and town topper for fourth week. "Porgy and Bess" is potent in fifth stanza at the Valley.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"FBI Story" (WB) (3d wk). Pleasing $8,500. Last week, $11,000.

Capitol (SW-Cinerama) (1,375); "Windjammer" (NT) (4th wk). Boff $19,000 after $19,500 third week in holding lead at wickets in city.

Grand (RKO) (1,400; 90-$1.25)—"3 Murderesses" (NTA) and "Subway in Sky" (U). Solid $9,000. Last week, "Five Gates to Hell" (20th) and "Here Come Jets" (20th) (2d wk), $5,000 in 5 days.

Keith's (Shor) (1,500; 90-$1.25)—"Came to Cordura" (Col) (2d wk). Good $5,000 after $6,500 preem. Film is day-dating at Shor's Twin Drive-In.

Palace (RKO) (2,600; 90-$1.10)—"Libel" (M-G). Dull $6,000. Last week, "Jayhawkers" (Par), $6,200.

Valley (Wiethe) (1,200; $1.50-$2.50) — "Porgy and Bess" (Col) (5th wk). Okay $10,000 or near. Last week, $10,700.

'PILLOW' STILL TOPS PROV., SOCKO $10,000

Providence, Nov. 3.

It's "Pillow Talk" on top at RKO Albee with a sock second week. Other stands are more or less marking time currently. State's "Wonderful Country" looks drab. Majestic's "Inside the Mafia" is mild. "Warrior and Slave Girl" looms fair in second at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-$1) — "Pillow Talk" (U) (2d wk). Heavy play here for sock $10,000 after hitting $13,000 in first round.

Majestic (SW) (2,200; 65-80)—"Inside the Mafia" (UA) "Man Who Understood Women" (20th). Mild $6,500. Last week, "FBI Story" (WB) (3d wk), $5,000.

State (Loew) (3,200; 65-80) — "Wonderful Country" (UA) and "The Mugger" (UA). Dull $6,500. Last week, "Day of Outlaw" (UA) and "Born To Be Loved" (UA), $4,000.

Strand (National Realty) (2,200; 65-80)—"Warrior and Slave Girl" (Col) (2d wk). Fair $5,000. First was $6,000.

'Best' Bright $12,000, Buff; 'Pillow' 9G, 4th

Buffalo, Nov. 3.

Not much excitement at the box-office in current session although there are some sturdy spots. "Odds Against Tomorrow" is mild at the Buffalo on opener. "30" looks so-so at Paramount. "Pillow Talk" at Lafayette still is bangup in fourth round. "Best of Everything" is rated fast at Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1) — "Odds Against Tomorrow" (UA) and "Pier 5 Havana" (UA). Mild $10,000 in 9 days. Last week, "Wonderful Country" (UA) and "Hound of Baskervilles" (UA), $9,000.

Center (AB-PT) (2,000; 70-$1)—"Best of Everything" (20th). Fast $12,000. Last week, "FBI Story" (WB) (3d wk), $9,000.

Century (UATC) (1,410; $1-$2.50)—"Big Fisherman" (BV) (3d wk). Steady $8,500. Last week, $10,000.

Lafayette (Basil) (3,000; 60-$1)—"Pillow Talk" (U) (4th wk). Rousing $9,000. Last week, $11,000.

Paramount (AB-PT) (3,000; 70-$1)—"30" (WB) and "Smiley Gets Gun" (20th). So-so $7,000. Last week, "Samson and Delilah" (Par) and "Ulysses" (Par) (reissues) (2d wk), $9,000.

Teck (Loew) (1,200; 70-$1.25) — "Scapegoat" (M-G). Slow $4,500. Last week, "Hole in Head" (UA) (15th wk-3 days), $2,500.

Cinema (Martina) (450; 70-$1)—"Man Who Understood Women" (20th) (3d wk). Poor $1,000 or less in five days. Last week, $1,200.

'Angry' Big $15,000 In Hub; 'Cordura' Hot 18G, 'Pillow' Lofty 30G, 2d

Boston, Nov. 3.

Launching of three new bills is giving Boston film biz a healthy tone currently. Crisp New England fall weather also is helping. New arrivals include "They Came To Cordura," fancy at Orpheum. "Last Angry Man" is rated big at Kenmore. "Bucket of Blood" looms fine at Paramount.

"Pillow Talk" paces the holdovers with a lofty second week at Metropolitan. "FBI Story" shapes solid at Memorial in fourth round. "Sapphire" is rated fine in fourth round at the Beacon.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30)—"Porgy and Bess" (Col) (13th wk). Oke $10,000. Last week, $11,000.

Beacon Hill (Sack) (678; $1-$1.50)—"Sapphire" (U) (4th wk). Nice $4,000. Last week, $5,500.

Boston (Cinerama, Inc.) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (30th wk). Good $10,000. Last week, $11,000.

Exeter (Indie) (1,376; 75-$1.25)—"Power Among Men" (Indie) (3d wk). Second week ended Saturday (31), slick $6,500.

Gary (Sack) (1,240; $1.25-$2.20)—"Big Fisherman" (BV) (4th wk). Good $9,000. Last week, $10,000.

Kenmore (Indie) (7,000; 90-$1.25)—"Last Angry Man" (Col). Big $15,000. Last week, "Middle of Night" (Col) (11th wk), $4,000.

Memorial (RKO) (3,000; 60-$1.10)—"FBI Story" (WB) (4th wk). Solid $14,000. Last week, $16,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Pillow Talk" (U) (2d wk). Hotsy $30,000. Last week, $35,000.

Paramount (NET) (1,700; 70-$1.10)—"Bucket of Blood" (AI) and "Giant Leeches" (AI). Fine $14,000. Last week, "Jayhawkers" (Par) and "Tread Softly Stranger" (Indie), $13,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Hound Dog Man" (20th) and "Panic In Streets" (Indie). Opened today (Tues.). Last week, "Yesterday's Enemy" (Indie) and "Rumble on Docks" (Indie), good $9,000.

Saxon (Sack) (1,000; $1.25-$1.50)—"Career" (Par) (4th wk). Perky $10,000. Last week, $11,500.

Trans-Lux (T-L) (730; 75-$1.25)—"Mating Urge" (Indie) and "Young and Damned" (Indie) (2d wk). Oke $3,500. Last week, $4,700.

Orpheum (Loew) (2,900; 90-$1.50)—"Came to Cordura" (Col). Fast $18,000 or better. Last week, "Started With Kiss" (M-G) (4th wk-6 days), $9,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however as indicated, include the U. S. amusement tax.

'Angry' Wears a $24,000 B.O. Smile On a Mostly-Lacklustre Broadway; 'Lovers' Comes In At $20,500

With Capitol and Astor closed for repairs, Broadway film business generally is laggard this round. Even the slight boost from Election Day holiday yesterday (Tues.) did not help totals materially. Rain Saturday hurt the matinee biz of that important day. Of the three newcomers, all at arty theatres, only "The Lovers" at the Paris, with a great $20,500, is doing well.

Biggest coin total is being registered by the Music Hall, with "Summer Place" plus stageshow. It looks good $130,000 or near in second week. "Came To Cordura" shapes to land a great $32,000 in current (2d) stanza at the Criterion. "Last Angry Man" is heading for a smash $24,000 or close in second week at the Forum and sock $17,000 in same session at the arty Trans-Lux 52d Street.

"Pillow Talk" is the outstanding holdover, with a boff $29,000 or near in fourth round at the Palace and a big $9,500 at the arty Murray Hill, where day-dating. "Libel" with stageshow looks sad $25,000 or close in second frame at the Roxy. "Wreck of Mary Deare" and stageshow moves in Friday (6).

"Odds Against Tomorrow" shapes slim $10,000 or thereabouts in third round at the Victoria. It stays, however, until "Happy Anniversary" opens Nov. 11.

"Best of Everything" is heading for okay $23,000 or close in present (4th) frame at the Paramount. "Career" looks to reach okay $20,000 in same session at the State. Both will continue, "Career" holding until a few days before preem of "Ben-Hur" on Nov. 18.

"Porgy and Bess" finished its 18th stanza last Saturday (31) at the Warner with a quoted $19,500. "Big Fisherman" still forcing albeit a bit better in 13th week at the Rivoli with a mild $8,500.

Estimates for This Week

Criterion (Moss) (1,671; 90-$2.40)—"Came To Cordura" (Col) (2d wk). This session winding today (Wed.) is heading for great $32,000. First was $38,000. Stays.

Palace (RKO) (1,642; 90-$2) — "Pillow Talk" (U) (5th wk). Fourth completed last night (Tues.) was smash $29,000 or over. Third was $30,000.

Forum (Moss) (813; 90-$1.80) — "Last Angry Man" (Col) (2d wk). This estimate-period ending tomorrow (Thurs.) likely will reach smash $24,000 or near. First week, $26,000, a bit below hopes.

Paramount (AB-PT) (3,665; $1-$2)—"Best of Everything" (20th)

(Continued on page 10)

'Gates' Good $9,000 In Indpls.; 'Odds' Nice 7G

Indianapolis, Nov. 3.

Extra promotion effort was made on "Five Gates to Hell" and "Hound Dog Man," but only "Gates" is good at Circle. "Hound" is mild. "Odds Against Tomorrow" at Loew's shapes nice. "FBI Story," at Keith's, and "Big Fisherman," at Lyric, both in third stanzas, are holding up well.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Five Gates to Hell" (20th). Good $9,000. Last week, "Best of Everything" (20th), $8,500.

Indiana (C-D) (3,200; 75-90) — "Hound Dog Man" (20th) and "Ghost of China Seas" (Indie). Mild $7,000. Last week, "Have Rocket, Will Travel" (Col) and "Hold That Hypnotist" (Indie) (2d wk), $2,500 in 4 days.

Keith's (C-D) (1,300; 90-$1.25)—"FBI Story" (WB) (3d wk). Big $8,000. Last week, $9,500.

Loew's (Loew) (2,427; 75-90)—"Odds Against Tomorrow" (UA). Nice $7,000. Last week, "Day of Outlaw" (UA), $6,000.

Lyric (C-D) (850; $1-$2)—"Big Fisherman" (BV) (3d wk). Good $8,000. Last week, $9,000.

'Cordura' Fat 11G, Pitt; 'Pillow' 12G

Pittsburgh, Nov. 3.

"They Came to Cordura" is the only new entry to lift pall over biz here, with great take at Harris. All other new ones are disappointing though "Samson and Delilah" at the Stanley looks fairish. "But Not For Me" at the Penn, shapes soft. "Pillow Talk" continues to be the biggest thing in city at the Fulton, with lofty third round take.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Pillow Talk" (U) (3d wk). Still socko at $12,000, for best showing in City. Last week, $14,000.

Harris (Harris) (2,100; $1-$1.50)—"Came to Cordura" (Col). Socko $11,000. Last week, "Best of Everything" (20th), $5,000.

Penn (UATC) (3,300; $1-$1.50)—"But Not For Me" (Par). Soft $11,000. Last week, "Scapegoat" (M-G), $10,000.

Squirrel Hill (SW) (834; $1.25)—"Jolson Story" and "Jolson Sings Again" (Col) (reissues) NSG. $1,900. Last week, "Web of Evidence" (AA), $1,400.

Stanley (SW) (3,700; 85-$1.50)—"Samson and Delilah" (Par) (reissue). Fairish $10,000. Last week, "Room 43" (Indie), $7,500.

Warner (SW) (1,535; $1.25-$2.50)—"Big Fisherman" (BV) (4th wk). Steady $9,500. Third week, ditto.

'ANGRY' SOCK $14,000, T'RONTO; 'PILLOW' 10G

Toronto, Nov. 3.

Of the newcomers, "The Last Angry Man" and "The Bloody Brood" are off to promising starts. Such holdovers as "Pillow Talk" in fourth frame, and "FBI Story," in third are standout. "North by Northwest," in eighth frame is fine. Such standards as "Anatomy of Murder" and "Porgy and Bess" are hefty.

Estimates for This Week

Carlton (Rank) (2,318; 75-$1.25)—"Sapphire" (U) (2d wk). Slipping to oke $6,000. Last week, $9,000.

Century, Downtown, Glendale, Prince of Wales, State, Vogue (Taylor) (1,338; 1,059; 1,200; 694; 499; 75-$1)—"Bloody Brood" (AA) and "Web of Evidence" (AA). Good $22,000. Last week, "Sign of Gladiator" (Astral) and "Country Music Holiday" (Par), $16,500.

Hollywood (FP) (1,080; $1-$1.25)—"Last Angry Man" (Col). Socko $14,000. Last week, "Blue Denim" (20th) (3d wk), $4,500 in 4 days.

Hyland (Rank) (1,057; $1)—"Tiger Bay" (Rank) (3d wk). Okay $4,500. Last week, $5,000.

Imperial (FP) (3,343; $1-$1.75)—"FBI Story" (WB) (3d wk). Steady $10,000. Last week, $12,500.

International (Taylor) (557; $1)—"Room at Top" (Cont) (24th wk). Hefty $4,000. Last week, same.

Loew's (Loew) (2,075; $1-$1.25)

(Continued on page 10)

'Bat' Light $6,500 in Slow K.C.; 'Bride' Drab 6G, 'Hound' Limp 6½G

Kansas City, Nov. 3.

Modest pace prevails at most film houses this session. Newcomer "Hound Dog Man" at Uptown is very sluggish while "The Bat" in four houses shapes drab. "Wild Strawberries" is nifty arty Kimo on first round. "Big Fisherman" in second week at Brookside continues big. "South Pacific," now in 31st session, is tapering off and may close shortly. "30-Foot Bride" shapes slow at the Midland.

Estimates for This Week

Brookside (NT) (800; $1.25-$1.75)—"Big Fisherman" (BV) (2d wk). Stout $8,500, holds. Last week, $9,000 which is near capacity.

Capri (Durwood) (628; $1.50-$2.50) — "South Pacific" (Magna) (31st wk). Oke $5,000. Last week, same.

Kimo (Dickinson) (504; 90-$1.25)—"Wild Strawberries (Janus). Nifty $2,500; stays. Last week, "Crime and Punishment, U.S.A." (AA) (2d wk) $1,000.

Isis, Fairway, Granada, Vista (NT) (1,360, 700, 1,217, 700; 75-90)—"The Bat" (AA) and "Face of Fire" (AA). Drab $6,500.

Midland (Loew) (3,500; 75-$1)—"30-Foot Bride" (Col) and "Crimson Kimono" (Col). Slow $6,000 or less. Last week, "Day of Outlaw" (UA) and "Cry Tough" (UA), $4,500 in 5 days.

Paramount (UP) (1,900; 75-$1)—"FBI Story" (WB) (3d wk). Fair $5,000. Last week, $5,500.

Roxy (Durwood) (850; $1-$1.50)—"Started With Kiss" (M-G) (5th wk). Okay $5,000. Last week, $5,500.

Uptown (NT) (2,043; 85-$1)—"Hound Dog Man" (20th) lethargic $6,500. Last week, "Room 43" (Indie), also at Granada, $7,000.

New York Sound Track

"It's an art to know how to accept success," is Sam Goldwyn's observation to some of these one-hit picture-makers.

Eric Johnston, prez of the Motion Picture Export Assn., is throwing a reception Nov. 15 at the Savoy-Hilton to note the 70th birthday of **Jawaharlal Nehru**, the Indian Prime Minister. Occasion will mark the tv premiere of "Portrait of Nehru by **Arnold Michaelis**." . . . Review of "Jazz On a Summer Day" from Venice in the Sept. 16 issue of VARIETY should have credited "Color by DeLuxe." Credits said the film was in Eastman Color, which was quite correct. "Color by DeLuxe" means Eastman Color processed by the DeLuxe outfit . . . Pageant Magazine issue of Nov. 10 carries an interview with **Charlton Heston** (the only man alive who has played Julius Caesar, Moses and Ben-Hur, also a piece on **Harry Belafonte** as actor, husband, singer, businessman and citizen . . . Director **George Cukor** scouting locations in N.Y. for "The Billionaire" . . . COMPO having trouble placing industry-wide stories in the N.Y. papers. Last week, it asked the companies' ad-pub directors to help out . . ."Les Amants" fell short of beating the "God Created Woman" record at the Paris Theatre. Part of the reason as per **Dan Frankel** who's distributing "Les Amants": They were tearing up the pavement in front of the theatre for most of the week. Pic nevertheless is outgrossing some of the bigger attractions in town.

United Artists has cartoonist **Al Hirshfield** under exclusive contract. He does a series of sketches on a picture while it's in production. They get a wide pickup around the country . . . UA trade contact, **Harvey Matofsky**, got engaged to **Arlene Stevens**, exec assistant to the president of Interdisca Record Co. . . . **Spyros P. Skouras**, 20th-Fox prez, still plans to move headquarter operations to the Coast, but there's nothing immediate about it, he said in N.Y this week. Also said 20th may have to expand its studio facilities what with all the tv activity.

Todd Duncan, the original Porgy of "Porgy and Bess," now a voice teacher in Washington, has installed a sound-proof studio in the basement of his new home. There's also a battery of indirect lights and spots to give his vocal students the actual 'feel' of theatre. He puts them in the spotlight when they show marked promise. In all he sang Porgy over 1,500 times. He adds that any version of "Porgy and Bess" has its points. In Copenhagen he sang the role with an all-white cast which used all shades of tint of make-up from jet black to cafe au lait. It was unique—but interesting. He labels the current **Sam Goldwyn** version—a musical tapestry.

Frisco News-Call Bulletin ran this headline on **Aline Mosby's** United Press story reviewing the Soviet travelog, "N. S. Khrushchev in America," after picture opened at two dozen Moscow theatres: "'K in U.S.' Boffo on Borscht Circuit."

Independent Film Importers and Distributors of America has appointed **Peter P. Horner** of Union Films to represent the Association at the San Francisco film festival . . . 20th-Fox plans to have more than 1,500 playdates on "Hound Dog Man" between now and Nov. 15 as per **Alex Harrison**, 20th sales topper.

Writing from Rio, **Phil Miles**, p.r. veepee of Restaurant Associates (The Forum, The Four Seasons etc.): **"David Niven** and his charming wife a solid click here, staying at this (Copacabana Palace) hotel, doing a smash p.r. job for **Eric Johnston** office. They've captivated the local cariocas (natives to you). Rio humming, not many tourists, but restaurants and nite spots very active. Midnight Room of the Copacabana Palace a smart spot with good show featuring **Charles Aznavour** and 'Night and Day,' a Rio version of the Lido de Paris show, lovely gals, good production value in an hour and half revue which is a take-off on 'Around The World In 80 Days.' Most places relatively inexpensive, classier joints cost though. American dollars go pretty far, so Norte Americanos get a break."

Twentieth-Fox registered "The Odyssey: A Modern Sequel," new novel by **Nikos Kazantzakis**, with MPAA . . . Stan Raymond Productions set up for production of "The Star and the Cross," modern-day Israel story adapted from **William Lichtman** tome, "Between the Star and the Cross," to carry reported budget of $2,000,000 . . . **Samuel G. Engel** set via **Sol Hurok** the 30-member Inbal Dancers of Israel for two sequences in his 20th-Fox release, "The Story of Ruth". . . Artys Picture Corp., indie outfit headed by **Plato, Charles and Spyros Skouras Jr.**, changed to Triton Picture Corp., with "The Joyful Beggar" and "California Street" in prepping stage . . . **Jim Backus** and **Rosemary DeCamp** into **Jerry Fairbanks'** "industrial" musical, "Tom, Dick and Harriet," also present: **The Sporstmen, Gloria Talbot, Marty Milner, Ellen Corby.**

William Holden into **Ray Stark's** Paramount release, "The World of Suzie Wong," which director **Jean Negulesco** will launch in Hong Kong in January, followed by interiors in London . . . Holden's follow-up film will be **Perlberg-Seaton's** "The Counterfeit Traitor," for Par release and set for filming in Europe . . . **Rouben Mamoulian** takes over direction of "Cleopatra," **Walter Wanger** production starring **Elizabeth Taylor** for 20th-Fox release . . . **Jack Palance** joins **Orson Welles, Leslie Caron, Martine Carol** and **Gerard Philippe** in "Austerlitz," to be produced by **Alex Salkind** in Yugoslavia for Compagnie Francaise de Production International . . . **William Driskill** to script "One False Step," original by **Ernest Lehman**, for **Aaron Rosenberg's** Metro production slate.

Gene Fowler's original screenplay, "The Last Firehorse of Denver," to star **Thomas Mitchell**, will roll early next year with **Gene Jr.**, directing and Fowlers, pere et fils, co-producing . . . **Pandro S. Berman** will shoot most of "Butterfield 8" in Manhattan starting Jan. 4 with **Elizabeth Taylor** . . . **Daniel Mann** to direct.

Newsmen got fifths of Pinot Grand Fenwick, courtesy the Grand Duchess Gloriana XII, head of the mythical kingdom featured in Columbia's "The Mouse That Roared." . . . **Louis L'Amour**, author of "Heller With a Gun," the new **Sophia Loren** pic, in New York for conferences with his publishers. He's also arranging for the publication of his new novel, "Skyring Water," which will be issued in both hardcover and paperback . . . **Irving Rubine**, v.p. of **Carl Foreman's** Highroad Productions, off to Athens to confer with Foreman and Greek officials on filming plans of "Guns of Navarone," which Columbia will release . . . Minneapolis theatreowner **Ted Mann** returned to his home base . . . **Charlton Heston** in Gotham to plug two Metro films—"Ben-Hur" and "The Wreck of the Mary Deare." . . . Managerial changes at Loew's Theatres sees **Harry Meyer** shifting from Post Road Theatre in the Bronx to Loew's White Plains Theatre in Westchester. **Morris Glazer** has been made manager of the Bronx house . . . Variety Club of New York, Tent 35, will install its 1960 crew at a Hotel Astor luncheon on Nov. 17 . . . **Samuel Schneider** back from a four-week trip to Europe and Israel.

Richard L. (better known as **Larry**) **Vinick** handling tv-radio promotion for Air France under **Norman Reader**. Was formerly adpub chief for Simon & Schuster, Funk & Wagnalls etc.

Columnist **Hedda Hopper** has been named national chairman of the 1960 Easter Seal campaign, March 17 to April 17, 1960.

"Kiddies, we've got a confession to make: Lassie is a boy!"—suggests **Pierre Berton**, Toronto Star columnist, as one possible phenomenon following **Frank Stanton's** "come clean" edict. Others: "The part of **Alice Gobel** is not played by **Mrs. George Gobel** but, oddly enough, by a talented Hollywood actress. Actually, Mrs. Gobel actually is home watching the **Loretta Young** show." . . ."And now, an honest word from our sponsor." . . **Cary Grant** told him in an interview that **Winston Churchill** once tried to collaborate with Terence Rattigan on writing a play, writes **Frank Rasky** in Liberty (Nov.) . . . Title of the century: "The Secret Life of Jesus Christ" by **Hugh Garner** (Toronto freelance), advertised in Liberty (Nov.) for December (Xmas) issue.

Delbert Mann will direct **Michael Garrison's** production of "Dark at the Top of the Stairs" for Warner Bros. . . . **Samuel G. Engel** has blueprinted $500,000 set budget—largest for a 20th-Fox film since "The Robe"—for his $5,000,000 production of "The Story of Ruth" . . . Metro wooing **Cary Grant** for "The Golden Fleecing." **Lorenzo Semple** comedy which **Philip Barry Jr.** will produce . . . U registered "The Bride of Dracula," title of upcoming Hammer Films production which it will release in this country, with MPAA . . . **Jerry Wald**, who is negotiating with **Brian Aherne** for a star role in his "The Hellraisers," set **Don Siegel** to direct 20th-Fox release, as follow-up assignment to Wald's "Hound-Dog Man."

FEATURES WITH 'IDEA': WALTER SHENSON CREDO

Walter Shenson, newcomer to the field of production, has his own ideas and foremost among them is the thought that "idea" pictures are the things to turn out. He wants to make films that "don't conform," he said in New York this week.

Reference is to the type of product that is distinguished from the routine by its offbeat nature. He feels he can do these on "realistic" budgets and without "having to queue up" for stars.

Shenson would like to have stellar names for purposes of bolstering his productions, of course, but he insists that if they're not available the idea behind the picture can suffice. He puts it this way: "I don't want to depend on stars; we all can't get Ingrid Bergman, Gregory Peck and Ava Gardner."

Shenson's first was "Mouse That Roared," and this for sure has an idea. It centers on a small fictional country that declares war on the United States. Shenson made it under the banner of Carl Foreman's Highroad Productions for Columbia release. It's played a few spots in the States and doing well, and the expoesure abroad to date indicates that the European dates alone should recoup the negative costs, according to the producer.

Shenson now is busy trying to get a second property before the cameras, hopefully, he says, also for Col, but no deal is set as yet. This is "A Note of Grace," novel by Betty Singleton, retitled "When the Saints Go Marching In." Story is in the light comedy vein and based on a conflict between the nuns in a Catholic convent and the Protestant community in which they're housed. Takes place in England. And here again is an "idea" picture that "doesn't conform."

Revamped Palace Starts With 'Porgy' Hard-Ducat

Cleveland, Nov. 3.

Modernized Palace Theatre, which has been dark several weeks for installation of new equipment and stereophonic sound system, starts a new career Wed. (4) when Columbia's "Porgy and Bess" reopens it with hard-ticket policy.

For the last three years the deluxe downtown house was local stronghold of Cinerama series. Firm of Samuel Silk and Will Halpern leased it for the road-show run of Samuel Goldwyn's new spectacle and had Drew Eberson, architect, remodel it for Todd-AO exhibition.

Theatre's upper boxes were masked to accommodate a new king-sized screen. About 200 seats were eliminated to accommodate the Todd-AO projection built on the first floor, cutting capacity to 1,300. Scaled from $1.25 to $2.75, "Porgy and Bess" will have a top potential gross of about $27,000 for 10 performances weekly.

Opening tomorrow will be a civic-plugged benefit for Cancer Fund, with patrons' pasteboards running up to $25. Local preem is scheduled to bring out city and state personages.

Max Mink continues to be Palace's managing director who ran house during its Cinerama career.

MURRAY & FINK'S SEVEN

New Controls Both Drive-Ins at Key West, Florida

Miami, Nov. 3.

Murray & Fink Theatres is now operating both drive-ins in Key West after its acquisition of the Islander Drive-In there. Chain also operates the Riviera Drive-In and the Lincoln Theatre in Key West.

Roger Cherry, formerly manager of the Riviera, has been named Key West city manager for Murray & Fink. Takeover of the Islander gives the new circuit seven theatres.

Picture Grosses

LOS ANGELES

(Continued from page 8)

(AI) (2d wk) and "Attila, the Hun" (UI) (reissue). Mild $6,200.

Downtown, Pix (SW-Prin) (1,757; 765; 90-$1.50)—"Anatomy of Murder" (Col) (2d wk) and "Cowboy" (Col) (reissue) (Downtown), "711 Ocean Drive" (Col) (reissue) (Pix). Light $8,800.

Downtown Paramount, Hawaii, El Rey (ABPT-G&S-FWC) (3,300; 1,106; 861; 90-$1.50)—"It Started With Kiss" (M-G) and "Scapegoat" (M-G) (2d wk). Fine $15,000. Last week, $21,000.

Egyptian (UATC) (1,392; $1.25-$2)—"Pillow Talk" (U) (3d wk). Sturdy $12,000 or close. Last week, $13,800.

Fox Beverly (FWC) (1,150; 90-$2)—"Sapphire" (U) (3d wk). Slow $3,000. Last week, $6,000.

Chinese (FWC) (1,408; $2-$2.40)—"Best of Everything" (20th) (4th wk). Handy $8,000. Last week, $9,100.

Warner Beverly (SW) (1,612; $2-$2.40)—"They Came to Cordura" (Col) (4th wk). Busy $7,500. Last week, $8,000.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"FBI Story" (WB) (6th wk). Brisk $9,500. Last week, $9,300.

Vogue (FWC) (810; $1.25-$2)—"Big Fisherman" (BV) (12th wk). Good $6,000. Last week, $5,100.

Carthay (FWC) (1,138; $1.75-$3.50)—"Porgy and Bess" (Col) (16th wk). Thin $12,500. Last week, $14,500.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Cont) (25th wk). Big $4,000. Last week, $4,400.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"South Seas Adventures" (Cinerama). Started 58th week Sunday (1) after fast $11,700 last week.

CHICAGO

(Continued from page 9)

Hep $23,000. Last week, "Libel" (M-G) (2d wk), $10,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (58th wk). Solid $26,000 for final 8 days.

Roosevelt (B&K) (1,400; 90-$1.80) "-30-" (WB). Fairish $16,000. Last week, "Wonderful Country" (UA) (2d wk), $10,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Best of Everything" (20th). Fancy $32,000. Last week, "Came to Cordura" (Col) (4th wk), $13,500.

Surf (H&E Balaban) (685; $1.50)—"Back to Wall" (Ellis) (2d wk). Oke $3,800. Last week, $5,100.

United Artists (B&K) (1,700; 90-$1.80)—"Pillow Talk" (U) (3d wk). Boff $28,000 or near. Last week, $34,000.

Woods (Essaness) (1,200; 90-$1.80)—"Odds Against Tomorrow" (UA) (3d wk). Hep $16,000. Last week, $21,000.

World (Teitel) (606; 90-$1.50)—"Wild Strawberries" (Janus) (4th wk). Socko $4,500. Last week, $5,700.

TORONTO

(Continued from page 9)

—"North by Northwest" (M-G) (8th wk). Fine $8,000. Last week, $10,000.

Tivoli (FP) (995; $1.50-$2.50)—"Porgy and Bess" (Col) (13th wk). Nice $12,000. Last week, same.

Towne (Taylor) 695; $1-$1.25)—"Lucky Jim" (IFD) and "Happy is the Bride (IFD). Light $3,500. Last week, "Bobbikins" (20th) (3d wk) (2 days) $1,500.

University (FP) (1,556; 75-$1.25)—"Anatomy of Murder" (9th wk), sturdy $5,500. Last week, $6,000.

Uptown (Loew) (2,745; 75-$1.25)—"Pillow Talk" (U) (4th wk). Great $10,000. Last week, $12,000.

Gerlach's Realty

Albuquerque, Nov. 3.

Charles R. Gerlach, ex-DAILY VARIETY advertising manager, who last week completed construction of a 26-unit $400,000 luxury apartment building here, plans another along the same lines.

Gerlach's syndicate also owns the Bel Air Motel on Highway 66 here. He moved here from the coast in July.

BROADWAY

(Continued from page 9)

(4th wk). Current week ending tomorrow (Thurs.) possibly $23,000 or close. Third, $24,000. Stays until "Beloved Infidel" (20th) opens on Nov. 17.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Summer Place" (WB) with stageshow (2d wk). Looks to hold at good $130,000 in current week ending today (Wed.). Opening week, $138,000. Stays a third, with "Miracle" (WB) opening Nov. 12.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Big Fisherman" (BV) (14th wk). The 13th week haul $8,500, with boost from Election Day. The 12th session hovered at $8,000.

Roxy (Indie) (5,705; 90-$2.50—"Libel" (M-G) with stageshow (2d-final wk). On the current count finishing tomorrow (Thurs.) it's a depressing $25,000. Opener was $37,000. "Wreck of Mary Deare" (M-G) opens Friday (6).

State (Loew) (1,900; 90-$2)—"Career" (Par) (4th wk). This round ending today (Wed.) is heading for okay $22,000. Third, $23,000. Stays until house closes a few days before opening of "Ben Hur" (M-G) on Nov. 18.

Victoria (City Inv.) (1,003; 50-$2) — "Odds Against Tomorrow" (UA) (3d wk). Current session winding today (Wed.) looks like lazy $10,000. Second was $11,200. Stays another, with "Happy Anniversary" (UA) opening Nov. 11.

Warner (SW Cinerama) (1,416; $1.50-$3.75) — "Porgy and Bess" (Col) (19th wk). The 18th frame ended Saturday (31). They say $19,500. The 17th week, $18,500.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) — "Carry On Sergeant" (Indie) (2d wk). Initial week ended Monday (2) was mild $4,900 or close. Won't be around very long at current gait.

Fine Arts (Davis) (468; 90-$1.80)—"Room At Top" (Cont) (32d wk). The 31st session finished Sunday (1) was now fat $5,500. The 30th week, $6,600.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (20th wk). The 19th week ended Sunday (1) was trim $6,100. The 18th week, $6,500.

Fifth Ave. Cinema (R&B) (250; $1.80) — "Magician" (Janus) (10th wk). The week ending today (Wed.) is heading for fancy $5,700, same as ninth week, being helped by Election Day biz. Holding.

Normandie (T-L) (592; $1.25-$1.80) — "Best of Everything" (20th) (4th wk). This frame ending tomorrow (Thurs.) looks like okay $5,800. Third, $6,500.

Little Carnegie (L.Carnegie) (520; $1.25-$2) — "Anatomy of Love" (Kass) (6th wk). Fifth week ended Sunday (1) was mild $3,900. Fourth was $5,400. "Brink of Life" (Ajay) opens Saturday (7).

Guild (Guild) 450; $1-$1.75) — "Mouse That Roared" (Col) (2d wk). Initial stanza completed Sunday (1) was solid $14,000. Picture came to town with offbeat ballyhooics.

Murray Hill (R&B) (95-$1.80)—"Pillow Talk" (U) (5th wk). Fourth round at this newcomer house ended last night (Tues.) was big $9,500. Third, $10,500.

Paris (Pathe Cinema) (568; 90-$1.80)—"The Lovers" (Indie) (2d wk). Initial session ended Sunday (1) soared to smash $20,500, with reviews naturally helping. Word-of-mouth about plot of pic also a booster. This is one of big weeks at this arty house.

Plaza (Loper) (525; $1.50-$2)—"Aren't We Wonderful" (Indie) (3d wk). Present stanza winding today (Wed.) limping, maybe $5,000. Second was $6,500. More anon.

Sutton (R&B) (561; 95-$1.80)—"Sapphire" (U). Opened Monday (2). In ahead, "Gigi" (M-G) (52d wk), was fine $7,000 after $7,500 in 51st stanza.

Trans-Lux 52d St. (T-L) (540; $1-$1.50—"Last Angry Man" (Col) (2d wk). First holdover frame ending tomorrow (Thurs.) is heading for great $17,000 or close. Initial week, $19,000. Continues on.

World (Perfecto) (390; 90-$1.80)—"That Naughty Girl" (Films Around World). Opens today (Wed.). Last week, "Isle of Levant" (FAW) (17th wk-5days), fair $3,000 or near. The 16th full week, $3,400.

BOT Head to Pilot Bill

London, Nov. 3.

The Cinematograph Films Bill starts its passage through Parliament on Thursday (5) when it will be given its Second Reading in the House of Commons.

It will be piloted through the Commons by Reginald Maudling, the new Board of Trade prexy.

THAT TIRED EXCUSE (TV) BACK

Other Slants on B.O. Slumps

[PERSPECTIVE: EACH FILM A SEPARATE CASE]

Hollywood has become a per-picture business. The experience of late has been that while the boxoffice can go off, as it has done in September and October, after a prosperous summer, there remain individual productions that can and do make big money.

In other words it's no longer a case of the film industry trending downward or upward. There's no such thing as a trend per se any more for all features collectively.

A widely-respected film biz economist put it this way: "The summer was good for us for the only reason that the public responded to the pictures we had to offer and the campaigns that caught their attention. Also, we had the benefit of the drive-in season at its peak. But it still depends on the pictures. We don't take any encouragement from the fact that the summer months brought any increase. This couldn't mean that the fall or winter will be good, too. Not automatically. The only meaning I could draw is that we'll do well when we have good pictures. And my only interpretation of a good picture these days is one that will make money."

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, stated this week he's well satisfied with the way the distributors have been releasing their films. Their's is an "orderly release" in contrast with previous years when the companies sent out their best wares only at holiday periods.

But this factor stands out, apparently. Major company execs themselves don't really know that is the best, i.e., which pictures will score with the public.

It's not a disheartening situation by any means, as witness the studios' willingness to ante up big stakes for seemingly bigtime properties. Producers are risking Klondike budgets, and not because of any overall trends. But they're doing this with the knowledge that while there's the ever-present chance of fiscal difficulty, there's also the important possibility of giant-step payoff. If the public is in a buying mood for the specific property at hand.

The formula for the hit is elusive as ever, perhaps more so.

Code Review Meets Today (Wed.) Re UA Appeal From 'Happy Anni' Nix

The Motion Picture Assn. of America's Production Code Review Board, set up some years back, holds its first meeting in N.Y. today (Wed.) to hear an appeal on the United Artists release, "Happy Anniversary," which the Code has refused to okay. According to all indications, UA is obligated to, and will, release the picture with or without a seal.

Comedy, starring David Niven and Mitzi Gaynor, is due to bow at the Victoria on Broadway Nov. 10 and at the Fox Beverly on the Coast on Nov. 18. UA execs are quite confident that the review board will reverse the decision of Geoffrey Shurlock, the Code administrator. On the other hand, they have little doubt that, even if the review board upholds Shurlock, theatres wouldn't refuse to play the film simply because it hasn't got a seal.

Nick Schenck Recalled

This is a curious repeat on a prior UA experience with the Code via "The Moon Is Blue." The review board, then consisting only of the directors of the MPAA and with no outsiders present, nixed that picture when Nicholas M. Schenck, then president of Loew's, got up and said he wouldn't want his teen-age daughter to see the film because it would give her the wrong ideas.

Situation in "Moon" saw the young girl going to a bachelor's apartment. Though absolutely nothing happened, Schenck felt that this might give young girls the idea that this was a proper thing to do. UA released the film without a seal, got many dates, and the MPAA today admits that refusing a seal to that film was a mistake and held the Code up to ridicule. Subsequently, the review board was widened to include exhibitors and independent producers.

"Happy Anniversary," based on the legit hit, "Anniversary Waltz," gets its laughs and comic involvements from the disclosure that a couple, married for 13 years, actually has lived together for 14. Script for the film was originally submitted to Shurlock in 1957 and he came back with a letter suggesting a number of changes. He now apparently feels that producer Ralph Fields didn't conform when he finally got around to making the picture. Code beef isn't about a couple of scenes, but about the whole theme of the comedy.

Impossible to Cut?

"If we had to cut we'd have to cut from the titles to the end," a UA exec said in N.Y. last week.

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Bigger Women Press Club

Hollywood, Nov. 3.

Hollywood Women's Press Club now numbers 160 members in Hollywood and 10 in Gotham, to set a new record.

Eleven new members were accepted last week to bring roster to its new high.

Italian Catholic 'Movie Promise' Echoes Legion

Washington, Nov. 3.

National Catholic Welfare Conference here reveals that members of the Catholic Action Movement in Italy have been urged to recite a newly written "movie promise," which is the Italian equivalent of the American pledge of the Legion of Decency.

The pledge, in part, says: "Conscious of my dignity as a Christian, I promise not to attend movies which affirm principles contrary to the doctrine of the Gospel or which, not respecting the norms of Christian morals, constitute a threat to virtue and an occasion of sin."

Italian Catholic Action headquarters is also circulating to diocesan secretaries the text of government warnings to enforce nonadmission of youngsters to films ruled undesirable for persons under 17 years.

DIG UP CHARLEMAGNE AND RUSSIA'S MAD CZAR

Hollywood, Nov. 3.

Historical figures are in the light again, two of the world's most famous to be limned in pair of Hollywood productions.

"Charlemagne" will be done by Ted Richmond for Metro, with Noel Langley, who previously scriped "Ivanhoe" and "Knights of the Round Table," adapting Charles Lamb's historical novel on early Christian figure.

Yul Brynner's Alciona Productions will co-produce "The Mad King," based on King Paul I of Russia, with Anatole Litvak for United Artists release. Production is set for the fall of 1960 in Europe.

'MIDWEEK' SLUMP NEEDS A PATSY

With the new television season now well under way, question being asked in film circles is: What's the effect of today's telecasts on theatre attendance?

The answers may vary, but the pertinence of the question is underscored by the fact that the film biz once again finds itself in the seasonal doldrums. Midweek business particularly has dropped off so sharply in the past several weeks that exhibitors are crying big tears.

One circuit man said his experience had been that Saturday business was between six and six-and-a-half times the Saturday business, with Sunday falling off about 20% from Saturday. A distribution exec said things weren't as bad as all that, and he noted that the weekends always had been better, particularly since the theatres book the top product in that period.

Neverthelss, the midweek drop has been sharp enough to be alarming, even on some standout attractions. Weekend attendance isn't bad and, in the instance of the top pictures, it's very good indeed. But, say the exhibs, you can't always bail out the week with a single day or two.

Conditions such as this encourage the search for a scapegoat, and some find it in tv. At a time when the tv industry itself is being criticized for turning out mediocre entertainment, film people tend to blame the night shows on keeping away the crowds from the b.o. Effects of the steel strike, which affects a wide range of pocketbooks, also may be felt.

It's noted that, despite the complaints re the quality of tv shows, viewing is definitely up. If the public doesn't care for the tv fare, it is looking at it nevertheless, and the tv "specials" are now spaced so closely that there are three or four events a week which an average viewer may be tempted to stay home for.

Ben Gross, a tv columnist for the N. Y. Daily News, noted last week that film attendance was up and the film biz was "staging a remarkable comeback." Gross' implication was that the theatres were benefiting via better product, better and bigger advertising—and disappointing tv fare. In fact, the headline on his essay read: "Is Poor TV Increasing Attendance at Movies?"

Not all film execs go along with the theory that the tv season (action-packed, though it may be mediocre) is either benefiting the theatres or hurting them. They count in tv as a factor, but note there are many others to consider. Among them is the price of admissions, the squeeze on the spending dollar, etc.

Veto Boycott of 'Cordura'; Earlier Services Angles Called It Dishonoring

Washington, Nov. 3.

Final Pentagon ruling on "They Came to Cordura" is that all military services will negotiate to buy it for screening at all posts and bases throughout the world.

A top Army-Air Force appeals group Thursday (29) overturned a negative recommendation of the Army Screening Committee a few days earlier and directed the Army-Air Force Motion Pictures Service to buy the film. The Navy stated simultaneously that it was entering negotiations to purchase "Cordura" also.

The lower echelon Army Screening Committee had found the Columbia film "degrades the Medal of Honor," and said it shouldn't be shown at Army and Air Force installations.

Making the final decision was a board composed of Lt. Gen. James F. Collins, Army deputy chief of staff for personnel; Lt. Gen. Truman A. Landon, Air Force deputy chief of staff for personnel; and R. E. Quick, chief, Army-Air Force Motion Pictures Service.

Changes in British Film Legislation Would Let Newsreels, Some Co-Prods., Widescreen Pix Come Under Quota

By HAROLD MYERS

London, Nov. 3.

Major changes in British film legislation are proposed by the government in the new Cinematograph Films Bill published last Thursday (29) and due to be enacted by next Easter. The bill already has had its first formal reading in the House of Commons.

Highlights of the new bill are as follows:

(1) To accord full quota status to newsreels, thereby allowing them to take a proportionate share of the statutory Eady Fund.

(2) To allow co-productions to count as quota provided they are made under an international agreement to which the government is a party.

(3) To extend the Quota Act to all types of motion pictures and thus end the present application to 35m films only.

(4) To limit the number of foreigners working on a British picture to either one producer or director.

Most of the changes recommended by the government were anticipated by the industry. It was known, for example, that the Board of Trade has had long negotiations with the two producer organizations on co-production, and the formula proposed in the bill follows the suggestions made by industry spokesmen. Authority for such co-productions would be given by an Order in Council which may be varied or revoked at any time.

It was also known that the Films Council, which advises the BOT on the administration of the Act, had recommended that newsreels should be eligible for quota. This was decided earlier in the year after representations had been made by Associated British Picture Corp. and 20th-Fox though the move was opposed by John Davis on behalf of the Rank Organization.

To Take in All Sizes of Pix

It had also been generally accepted that the BOT would end the loophole via which non-standard pix escape all quota responsibilities. The original Acts of 1928, 1938 and 1948 limited application of the Quota to theatres playing only 35m films, with the intention of giving freedom to other situations which ran sub-standard 16m programs. That limitation, however, has enabled theatres playing Todd A-O, Cinerama and Technirama features to be free of all obligations. The new regula-

(Continued on page 23)

Blanke's Par Termer

Hollywood, Nov. 3.

Henry Blanke will be called upon "to develop and produce pictures for Paramount during the next several years," under terms of his new pact with studio, which becomes effective after the first of the year. Contract is a termer rather than a multi-pix deal.

Producer will swing over from 37 years at Warner Bros., where he's currently winding "Ice Palace" and "Rachel Cade."

Yank Film Gross In West Germany At $25,000,000

Munich, Nov. 3.

Despite television causing a 15% drop in theatre attendance during the past year, American films racked up $25,000,000 in West German houses during this period, according to an official compilation. There are now 3,000,000 tv sets in West Germany, with number growing constantly.

West Germany now has 7,336 film theatres, double the number in existence in Nazi Germany and twice as many as operate in Great Britain. Country imported 600 foreign films during past 12 months, and also showed 109 produced by German producers for domestic market. Latter output is approximately equal to pre-war Germany's output.

As for the take of German pix in the U.S. during the past year, such films earned $500,000.

RANK GLOBALLY REPS CHILDREN'S FOUNDATION

London, Nov. 3.

The contract between the Children's Film Foundation and the Rank Organization has been extended for a further two years and is not now due to expire until Oct. 19, 1961. Under the terms of the deal, Rank Overseas will handle distribution of CFF films throughout the world other than the United Kingdom and the United States.

The CFF product includes hour long features, serials, travel films and children's magazine programs. The Foundation was set up eight years ago as a result of a combined effort of the British Film Industry to insure the production, distribution and exhibition of special entertainment films for children in picture theatres.

SABBATH ISSUE VOTE

22 Pennsy Cities, 16 Counties Face Blue Law

Harrisburg, Nov. 3.

Voters going to the polls in 22 municipalities in 16 counties here in Pennsylvania today (Tues.) will decide the fate of the showing of motion pictues on Sundays in their respective areas. In nine of the municipalities Sunday motion pictures are now approved, and voters will decide whether to continue or prohibit the showings. The other 13 now ban Sunday unspoolings, and voters will be asked to okay the exhibitions.

Much of the resurgence of interest at the city level for the Sabbath movies has been laid to the large number of outdoor theatres now operating in the Keystone State.

Under Press Attack New Municipal Censorship Ordinance Is Rescinded

Albany, Ga., Nov. 3.

This South Georgia town turned thumbs down on plan to name city-backed board of censors. City Commission made this definite by rescinding an ordinance passed two weeks earlier and substituting a much milder measure.

It was on Oct. 13 that commission adopted an ordinance authorizing setting up of a five-man censorship board to police literature. Move was backed by Albany Community Council, Albany Ministerial Assn. and Juvenile Court Judge Hudson Malone.

Albany Herald vigorously took issue with city fathers, claiming it was clearly unconstitutional and promising to challenge it in courts.

City government took no steps to enforce ordinance and last week backtracked by rescinding it and passed another ordinance aimed at control of business places operating "for the purpose of selling any lewd, lascivious or obscene pictorial newspaper, picture or other printed matter to children under the age of 18 years." They left enforcement up to police chief.

JEROME ROBBINS: YANK TALENT O'SEAS NEEDS U.S. SHOWMEN, EUROPEANS N.G.

By HANK WERBA

Madrid, Nov. 3.

Upon his return to the United States, dancer-choreographer Jerome Robbins will recommend to the U.S. Dept. of State and its tour-administrating appointee, the American National Theatre & Academy, that for future subsidized travels experience American concert managers accompany American talent. Robbins does not believe that European impresari with their continental "angles shooting" can or ever will truly protect Uncle Sam's stake in these tours, or service them adequately.

Choreographer commends the American Embassies. They cooperated fine with Robbins' troupe of 20 dancers but the diplomatic corps found itself at times embarrassingly enmeshed in situations inexpertly or irresponsibly created by ANTA-appointed European intermediaries. Latter were often clumsy amateurs.

ANTA in New York ought to send along a team of Americans to handle local European house bookings, boxoffice money supervision, company travel arrangements, hotel accommodations and press contacts. Faulty organization in these particulars marred an otherwise sensationally satisfying 16-country itinerary, reports Robbins.

Another recommendation of Robbins to ANTA will ask that each overseas stand hereafter include several low-priced performances in the same house or in a larger, popular concert salles. In Warsaw, he said, this policy paid off handsomely. In most other situations, prices were pegged to above-normal, special concert scales prohibitive to masses of ballet buffs, students and invariably local dancers.

(ANTA's Manhattan chief, Robert Schnitzer, states that Jerome Robbins travelled throughout with his own American company manager, Gene Cerrone, who is multilingual and has handled Ballet Theatre previously in Europe. Further the Paris general impresario, L. Leonidoff, was selected by and derived his authority from Robbins. Such an impresario is a necessity, avers Schnitzer, for European bookings. "American tours go through the channels of free enterprise, any European management collects the standard 10% on contracts it arranges, though we supervise the terms and resist over-pricing of dates, since this defeats the State Department's goals.")

Since he wasn't dancing on the tour, Robbins had a chance to spot European talent. He's enthused with Poland's Laika Puppets, has warm words for the Stockholm Opera's "Wozzek," the Imbal Yemenite Dancers in Israel, a Paris legit version of "Three Sisters," Yugoslav staging of "Hamlet" in a Dubrovnik castle and the Carmen Amaya Spanish ballet troupe caught in Barcelona.

Due back in New York this week after winding the tour in Iceland, Robbins plans to film the performance, show his company off on a coming Ed Sullivan video slot and then take his first vacation since he started "West Side Story" choreography three years ago.

Astonishment First In Barcelona, Then Roars For Robbins Ballets

Barcelona, Oct. 27.

Just before the start of the opera season at the Gran Teatro del Liceo, the management offered Barcelona three nights of "Ballets U.S.A." directed by Jerome Robbins. Preceded by a big reputation, and a hit all over Europe, house went clean opening night.

Ballet in Spain is traditional (like so much else) and the people who attend these performances know what to expect. Though forewarned to expect innovation, what Robbins offered went far beyond the limit of local imagination.

After "Moves," the silent ballet with no music, surprise was reflected on all faces. "N.Y. Export Op. Jazz" a full portrait of American dance was another wonderful surprise. Item after item followed until the audience "shook with emotion." They comprehended the idea of Robbins that America possess its own ballet, free and independnt of all precedents. Maestro Robbins scored a big success.

Audience, fully convinced, applauded enthusiastically. The name of Jerome Robbins and his "Ballet U.S.A." is clearly established.

Dancers which the Barcelona audience considered most remarkable were Wilma Curley and John Jones. Whole troupe got ovation. House sold out other two nights.

MARIA CALLAS SCORECARD

Voice—Fair & Improves; Biz—Beaucoup Empties

Berlin, Nov. 3.

Maria Callas' eagerly awaited concert at the Titania Palast wasn't the big artistic sensation many expected. And commercially it didn't come up to expectations: The 2,000-seat Titania Palast was not sold out. Unusually high tab—20 to 100 D-Marks ($5-$25)—kept it down.

Music fans had the feeling that her voice wasn't in best shape. Her first aria (from Mozart's "Don Giovanni") received only hesitating applause. More convincing the following aria (Verdi's "Ernani"). The other two (from Verdi's "Don Carlos" and Thomas' "Hamlet")—after the intermission—seemed a full triumph. At least with the audience: Miss Callas received a long-standing (nearly 20 minutes) after the performance. But, no doubt, much of the applause was dedicated to her exciting personality. Her charm was perhaps the great victor of the evening. Praiseworthy also was her self-discipline with which she overcame the apparent insecurity during her first area.

In all, however, not an overwhelming success.

Miss Callas got 42,000 D-Marks ($10,000) for her four arias. Nicola Rescigno conducted the Berlin Radio-Symphonic Orchestra for her.

Ballet As European Goodwiller

Madrid, Nov. 3.

Jerome Robbins, due back in Manhattan from his touring "Ballets: U.S.A." has some special remembrances, he revealed to the VARIETY correspondent here.

He thinks talent is the payoff for American popularity in foreign lands.

Tel Aviv went capacity (30,000) in a 10-night stand.

Times of London gave unprecedented editorial support to U.S. ballet and its London-Edinburgh impact.

France bestowed an award for choreography.

Poland was unbelievably friendly.

Yugoslavians in Belgrade and Dubrovnik went ga-ga.

Robbins donated 1,000 pairs of ballet slippers to dancers in Poland, Yugoslav and Israel. Nothing out of America could have been more precious.

Unionists Almost End Robbins' Madrid Fill-In

Madrid, Oct. 27.

Jerome Robbins' "Ballets: U.S.A." and American Embassy staffers were embarrassed victims of a labor squabble that almost kept the curtain down on the troupe here.

Embassy booked Robbins into the 1200-seat showcase Teatre de la Zarzuela on short notice (in midst of light opera season in progress) when ANTA interpolated a Madrid engagement to balance three-night stand at the Barcelona Opera House.

U.S. cultural attache Jacob Canter and ballet business manager John Cerrone then found that stage personnel, at odds with Zarzuela management's labor policies, "drifted" away when theatre posted emergency call to strike light opera trappings and set the stage for ballet.

Stage was still bare 28 hours before curtain—when Robbins issued a "wrap and pack" order unless crews were available within a half hour. At 6:30 crews were on deck. At 8:45, Ambassador John Lodge (an ex-actor) presented Robbins to a glittering turnout at the "Ballets: U.S.A." reception. At dawn, troupe grip and gaffer praised Zarzuela hands for a great performance.

Brilliant gala premiere was marked by bravos and a score of curtain calls for the talented Yanks.

BMI Promotes Jazz

Indicative of the role that modern jazz is playing in Broadcast Music Inc.'s thinking is the window display in the BMI office lobby of manuscript copies of works by Dave Brubeck and John Lewis.

Usually, the displays exhibit longhair or old folk music material.

Irish Festival Proves Sell-Out

Wexford, Oct. 27.

Wexford's Festival, spearheaded on a for-free basis by a local doctor who likes music and a boniface who thought it would stimulate biz for the town, has been parlayed in the nine years of its existence into biggest money-spinner in Ireland. Festival opened Sunday (25) and ends Nov. 1 despite pressure to extend the event. Director Dr. Tom Walsh says the Fest relies for staffing on voluntary workers—only artists are paid.

Operas, Verdi's "Aroldo" and Rossini's "La Gazza Ladra" (The Thieving Magpie), were a sellout a week before the Fest opened. Leads were imported from Italy. Charles Mackerras and John Pritchard came in from England to conduct. Peter Potter directs "Magpie." Dutch director Frans Boerlage produced "Aroldo." Radio Eireann Light Orch is also set to play.

Although founded originally as the festival of opera for enjoyment of Wexford people, the event has grown and now includes concert by BBC Symphony and recitals by Rosalyn Tureck, Elaine Shaffer, Friedrich Gulda and Ida Haendel, plus a "film festival."

An Opera Train, run from Dublin, was booked two months ago.

Events are partly bank-rolled through local subscriptions and grants from Arts Council and Tourist Board and usually ends slightly in the red.

French Distrib Sets Film Accord With UFA

Paris, Oct. 27.

An accord has been signed between the West German UFA and the French distrib company SOFRADIS which will have UFA taking six French pix and SOFRADIS using six to eight German films. Tieup will involve six coproductions also within the next year. UFA has production facilities and SOFRADIS will supply their French producers, whose works they distribute, in the deal.

This is viewed as an outcome of the new French film policy which will cut down state subsidies in the next eight years. Since Germany has no subventions, the French steps will make coproduction under the Common Mart easier.

O'Neill's Vogue With Swiss

Zurich, Oct. 27.

No other U.S. author, with the possible exception of Thornton Wilder, has been so continually represented on Swiss legit schedules in recent years as the late Eugene O'Neill. Production surge of his works has included such plays as "All God's Chillun Got Wings," "Desire Under The Elms," "Mourning Becomes Electra," "Ah, Wilderness," "The Iceman Cometh," "Touch of the Poet" and "Long Day's Journey Into Night," latter a sellout guest stint by Germany's Duesseldorfer Schauspielhaus three seasons ago, starring Elizabeth Bergner and Paul Hartmann.

The latest example is the Zurich bow at the Schauspielhaus of "Moon for the Misbegotten," first produced in Switzerland several years ago at the Stadttheatre, Basle. The Zurich performance, sensitively directed by Kurt Hirschfeld with an atmosphere single set by Toni Businger, looks to repeat the b.o. success of the playwright's previous items at this house. Moreover, it's the first modern play of the 1959-60 season which, so far, had been exclusively devoted to German and French classics.

The German adaptation by Marianne Wentzel of "Moon" is competent. The performances are impressive. Heidemarie Hatheyer as Josie Hogan, Walter Richter as her father and Siegfried Wischnewski as her complex-ridden would-be suitor offer superb portrayals. Supporting parts are well handled by Wolfgang Stendar and Horst Sachtleben. *Mezo.*

Yank Coin Expected to Play More Vital Role in Mex Film Production

Mexico City, Oct. 27.

Will American money soon play a greater part in the Mexican picture industry? According to a number of producers hard pressed because of current Film Bank tightening of credit, they have decided to accept what are termed "tempting offers" from American investors, with venture money reportedly increasing in recent weeks. However, no concrete offers were revealed. It is possible that the offer of American money may be partly wishful thinking because Mex producers for some time have held that injection of fresh capital into the financially weak industry would improve conditions all around.

While the Mexican Assn. of Motion Picture Producers has held talks with the Film Bank and, according to Rauh de Anda, president, "no further problem between the Bank and producers exist and financing will continue," there is still dissatisfaction in the ranks of producers. The fact is that money will not be as liberal as it has been in the past, with the Film Bank carefully considering scripts, talent, directors, photographers, etc. before advancing budget money.

It is understood that the association has appointed a special committee to study offers of American financing of Mexican pictures. While nothing can be learned as to who has made offers, the committee is made up of top producers including Santiago Reachi, Gregario Wallerstein and Cesar Santos Galindo. Perhaps what the committee may prepare is a prospectus delineating investment opportunities.

All official sources are mum about this matter but reliable industry sources insist that the move to inveigle American money into Mexican production has begun.

Opening of the Mexican industry to foreign capital is indicated as a hedging move. Because the Film Bank should further restrict credits or make excessive demands, this would work financial hardships on many producers.

Mexicans are not rushing into the industry with "angel" money, except for the infrequent cases where a well-fed, well-heeled businessman or politician is interested in advancing the career of some curvaceous senorita or somebody else. Budget money is ponied up if the favored cutie gets a featured part.

American money has financed Mexican pictures in the past, with Columbia Pictures some years back providing funds for a series of pictures by Cantinflas (Mario Moreno). In return, Columbia got exclusive world distribution rights. It is also claimed that "Flor de Mayo" (May Flower), the Jack Palance-Maria Felix-Pedro Armendariz starrer, which so far is having lean pickings at the boxoffice, was partly financed by the Bank of America, with the Film Bank here guaranteeing the loan via endorsement.

If American money should come into the picture setup here in sizeable amounts, the concensus of opinion is that this, coupled with latest technical advances from Hollywood, would mean better Mexican pictures with budgets upward of $400,000 to $480,000.

Zurich's Italo Faves

Zurich, Oct. 27.

"Ohe, Paisan" last week won the top prize at the Zurich Festival of the Italian Song, held in the Kongresshaus of this city under charitable auspices. Song, which received 617 votes for authors Cherubini and Trama against runner-up "Love is the Greatest Ideal," was especially popular with the expatriate Italians via its nostalgic throwback to the old country.

"Paisan" was sung by a Switzerland favorite, Lys Assia, and by Gino Latilla, while Miss Assia also sang the more melodic runner-up tune together with Torielli. "Love" fits a rhythmic pattern set during past two years by Domenico Modugno, who originally was to perform at fest, later agreed to appear as guest star only. Other singers were Carol Danell, Fausto Cigliano, Achille Togliani, Edda Montanari while two orchestras were led by William Galassini and Peter Van Wood.

ARG. SEEKS CO-PROD. DEALS WITH GERMANY

Frankfurt, Oct. 27.

Argentina is on the prowl for co-production business with Germany, and so far three deals have been set. First film to be made by the two countries is "Cavalcade," with Philippi Films of Munich and Cevi Films of Buenos Aires. Film did such good business that the same two firms are working on another, "Sehnsucht" (Longing).

Another German-Argentine production, "Ich moechte mit Dir Leben" (I Must Live With You), stars Susanne Cramer and Alberto de Mondoza.

Argentina formerly hasn't offered many films to the international market, and with foreign assists, will probably have films that are more likely to be received in other lands. Also, production costs in South America are considerably cheaper.

Religioso Film Scores In Early Madrid Weeks

Madrid, Oct. 27.

As a result of unusually extensive pre-preem-backing from government and Catholic institutions, the religioso biopic, "Molokai" (Father Damian Story), is scoring capacity trade in early weeks of what looks to be a coin-producing first-run. "Molokai" received top film aid "national interest" rating entitling producer to the jackpot subsidy of half the budget cost, and censor clearance as a film for the whole family. Catholic Film Commission followed with a No. 1 rating.

A special pre-opening projection for Madrid ecclesiastics gave added widespread interest to the gala "Molokai" preem, attended by Mrs. Franco and a heavy turnout of church dignitaries and government brass. Fact that film launching coincided with nation-wide Catholic Mission Week also helped the twice daily showings at the Cine Gran Via.

PLOT N.Y. 'SPANISH FILM WEEK'

There'll Be Rumblings on Ranches

Prairie Panic Looms as Britain Plans First Serious Western Film

London, Oct. 27.

There'll be rumblings on the ranches and panic on the prairies when it's learned that Britain is weighing in with its first serious Western film. Michael Carreras of Hammer Films is to make "The San Siado Killings" with the pic set on the borders of Mexico and Arizona.

"This film is going to explode the so-called code of the West," says Carreras, "for historically there never was such a code."

The screenplay writer, Peter Newman, has been looking into the Western legend and what he's dug up will make William S. Hart, Tom Mix and Eddie Polo turn in their graves. Metaphorically twirling a couple of revolvers, Newman explained: "According to legend, gunfighters never shot each other in the back, but always fought it out face to face. Nonsense. The fact is that gunfighters usually died with a bullet in their backs. My hero is an experienced gunfighter who always shoots his enemies in the back, figuring in that way he'll stay alive longer."

Newman says that his film will tear the lid off the Western, shatter the myth of the screen gunfighter and make the average cowboy film look like a popgun quarrel. "Maybee it will shock the average person who has been brought up by Hollywood and tv to believe that the good 'uns always played fair and the bad 'uns always played dirty. But think they'll come round to my hero's way of thinking," adds Newman.

"Killings" will start location work in the South of Spain next February.

Durango Again Seeing Film Prod. Activity

Mexico City, Oct. 27.

Durango, favored location spot for Hollywood and Mexican productions in this country, is waking up after the protracted lull caused by the rainy season. Glenn Ford has sent a location scout into the area for the remake of "Cimarron" with Maria Schell. Yul Brynner is expected here to initiate preliminaries with union officials in connection with "The Magnificent Seven."

While no dates have been set for the American productions, producer Raul de Anda will shoot some sequences of "The Cananea Prison" in Durango and Emilio Fernandez also will use locations in the area for the remake of "Los de Abajo" (The Underdogs).

Italifilm Distrib Topper Knighted by Government

Tokyo, Oct. 27.

Madam Giulliana Streamigioli, prez of Italifilm, distribs here for Italian product, was decorated with the Order of Knight by the Italian government in recognition of her services in the promotion of culture between Japan and Italy.

The medal and ring for the Order were presented to Madam Streamigioli on the occasion of Italifilm's 10th anni. Some 500 persons repping the Government and industry circles were on hand, including Prince and Princess Takamatsu.

Graetz to Film 'View'

Paris, Oct. 27.

Paul Graetz, head of his own French film producing outfit, Transcontinental Films, begins the film version of Arthur Miller's play "View From the Bridge" next March. Pic will have exteriors in N.Y. and Sicily and interiors in Paris. It will be made in English and French versions with German director Helmut Kautner helming.

Arthur Miller accepted Kautner to direct the pic. It stars Italo actor Raf Vallone who helped make the French legit version a hit.

Walton Plant Plans Own Pix Prod. Setup

London, Oct. 27.

Walton Studios, at present primarily a studio-owning rather than a production company, is to start its own feature film production activities next spring. Meanwhile, in addition to carrying out a full-scale program of productions for independent companies, it is developing two other interests.

W. N. ("Billy") Boyle is in charge of a production team geared to develop Walton's fast-increasing commitments in the field of tv commercials. The recently formed tv unit is already working to full capacity.

Yank Tourists To Get English-Lingo Plays in Florence

Florence, Nov. 3.

A professional, but not profit-seeking, acting company in the English language is in process of organization here with headquarters at Via San Egigio 10. Group calls itself the Anglo-American Theatre and contemplates Florence residence but engagements in Rome, Venice and other English-speaking tourists centers during summertime.

Details are vague as to theatre and financing. There is talk of awarding a cash prize for the "best unproduced play" suitable for the company's purposes. The term "repertory" is mentioned, but not yet defined.

With Americans flooding into Italy every summer the company's projected April-October season relates to the economics of Thomas Cook & Sons.

1ST GERMAN OZONER SET TO OPEN NOV. 15

Frankfurt, Oct. 27.

First drive-in ever to be built in West Germany is near completion in Gravenbruch, a suburb of this city. First showing is due Nov. 15. Newly founded Auto Kino Gmbh (corporation) is planning to establish a chain of ozoners throughout Germany similar to this Frankfurt operation.

A novel European touch, where service is still relatively inexpensive, is that each auto will be given an electric callbox. When a knob is turned on the box, a waiter rushes to the car to take orders for food and drink.

In Europe, to date, this is the third drive-in, the other two being Italy. This new project utilizes space formerly under option by Metro, which two years ago planned to build the first German drive-in. Metro was discouraged by a new German law that children under six cannot attend any cinema and by strict age rules in relation to hours. New drive-in, named the Lichtspiele Theater in Freien, expects to draw from a population of about 1,800,000.

Assoc. Brit. Cinemas Promotes 2 Veterans

London, Nov. 3.

Two newly-created posts were announced last week by Associated British Cinemas, involving promotions within the organization.

Frank Sparkes has been named expense controller and Ronald Eldridge is the circuit's first administration executive. Sparkes has been with ABC for 23 years and Eldridge for more than 20 years.

MADRID SEEKING DATES IN STATES

Madrid, Nov. 3.

Plans for the first Spanish Film Week in the U. S. A. are getting under way with the cooperation of Spanish government film officials, producers' Uniespana and the Motion Picture Export Assn. Kick-off film rally, initial Spain gambit to enter the American market, will take place in Gotham early next year.

MPEA film week commitment is part of a broader program of Yank aid to the Spanish film industry incorporated in the March 13 Spain-MPEA agreement.

Projected move is of major importance to local producers, lacking direct U. S. distrib ties and compelled to release in Yank lingual circuits via Mexican distribs who have been known on occasions to hide Spanish celluloid parentage under Mexican nationality.

Spanish representation is expected to include top government brass, leading industryites and a big bouquet of screen talent. MPEA circles here say the Eric Johnston office and individual distrib majors will offer royal velvet hosting and practical help throughout the fete.

Regarded as outstanding home market product from which film week selections will be made, are "Carmen of Granada" (starring Sarita Montiel), "Where to Alfonso XII," anyone of several pix featuring song moppet Joselito, Bardem's "Sonatas," a pair of toro pix (ASPCA willing) — "The Litri Story" and "Suit of Lights," an epic war film "Loyal Infantry," "Molokai" (Father Damian Story), "Man of the Island" and "Lazarillo de Tormes."

Report Unified Mex Distrib Co.

Mexico City, Oct. 27.

While there is no official confirmation, persistent industry talk has it that the Mexican distributorships may be unified into one central office under the name of Uni-Mex. This would embrace Cimex (handling overseas distribution); Peliculas Nacionales (internal) and Peliculas Mexicans (chiefly concentrating on Latin American and Spanish speaking markets).

Not one of the distrib setups involved nor any film official will issue any statement at this time. However, it has been common knowledge in the industry that high operational costs of these distributorships have been subject to investigation. Consolidation of the offices could result in economies as well as aid in the administration of Mexican picture distribution in the world market.

The unification also can mean that Mexican producers will receive exploitation coin due them more rapidly. It is understood also that new set-up would mean that amortization of money would not be by markets as in present instance, but via regular payments by the distributorship.

Greatest beef of producers against Cimex has been that it takes a long time for the agency to issue profit statements, and to distribute money due producers. While there has been improvement recently, producers still feel that payments can be speeded up, with this meaning that they would have more capital available for investment in new pictures.

Msgr. Bernard's New Post

Vatican City, Nov. 3.

Msgr. John Bernard, president of the International Catholic Film Office, has been appointed a consultor of the Pontifical Commission for Motion Pictures, Radio and Television.

He is of the Luxembourg diocese.

First Autumn Weather Lifts London Film Biz; 'Pennies' Great $18,000, 'Country' 8G, 'North' Sock 22G, 2d

London, Oct. 27.

With the first signs of real autumn weather, West End first-runs showed a marked upward trend with boff results recorded by several new entries as well as by many holdovers.

Leading the field among the newcomers are "North by Northwest," which hit a sock total opening week and is smash $22,000 at the Empire. "Five Pennies" is heading for a great $18,000 in first round at the Plaza.

"Navy Lark" looks hefty $9,500 in its second session. "Wonderful Country" is good.

$8,000 at London Pavilion

Among the holdovers, "Anatomy of a Murder" continued in fine style with a fancy $12,800 in third Columbia week. "South Pacific" hit a big $19,000 in its 79th round at the Dominion, while "Gigi" maintained its capacity statuts at the Ritz where its third frame finished at $8,300.

"North West Frontier" is holding firmly at both the West End Odeons (Leicester Square and Marble Arch) with a fancy $13,000 likely in third week at former and a steady $5,500 at Marble Arch. "The Rough and the Smooth" is shaping for a fine $6,700 in its fouruth week at Rialto.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.75) —"Navy Lark" (20th) (2d wk). Stout $9,500 after $10,300 in opening week. "Best of Everything" (20th) follows on Nov. 5.

Casino (Indie) (1,155; $1.20-$2.10)—"Seven Wonders of World" (Robin) (87th wk). Great $21,800. "Seven Seas Adventure" (Robin) preems Nov. 3.

Columbia (Col) (740; $1.05-$2.50) —"Anatomy of Murder" (Col) (4th wk). Third frame was great $12,800.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific (20th) (79th wk). Smash $19,000.

Empire (M-G) (3,099; 70-$1.95)— "North by Northwest" (M-G) (2d wk). Smash $22,000 or near. First was $24,500.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"S.O.S. Pacific" (Rank) (2d wk). Fair $6,500, same as opening week. "It Started With Kiss" (M-G) comes in Nov. 5.

London Pavillion (UA) (1,217; 50-$1.75)—"Wonderful Country" (UA). Good $8,000.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) "North West Frontier" (Rank) (3d wk). Hefty $13,000. Second was $13,300. "Libel" (M-G) preems Nov. 5.

Odeon, Marble Arch (CMA) (2,200; 70-$1.70)—"North West Frontier" (Rank) (3d wk). Steady $5,500. Second was $7,000. "They Came to Cordura" (Col) opens with Royal Charity gala Oct. 29.

Plaza (Par) (1,902; 70-$2.10)— "Five Pennies" (Par). Likely sockeroo $18,000 in opening week.

Rialto (20th) (592; 70-$1.20)— "Rough and the Smooth" (Renown) (4th wk). Heading for sock $6,700, better than recent weeks.

Ritz (M-G) (432; 70-$1.05)— "Gigi" (M-G) (3d wk). Capacity as usual at $8,300.

Warner (WB) (1,785; 70-$1.45) —"Nun's Story" (WB) (14th wk). Still big at $8,900. "John Paul Jones" (WB) follows Nov. 5.

Dorner Launches 1st Anglo-U.S. Co-Prod.

London, Oct. 27.

Seymour Dorner has launched his first Anglo-American co-production via his Vulcan Film Productions and Rose Cinema S. A. The film, now rolling at Shepperton Studios, entitled "City of the Dead," will be distributed in the eastern hemisphere by Britannia Films.

The film stars Dennis Lotis with Christopher Lee, Betta St. John, Patricia Jessel and Venitia Stevenson. It was scripted by George Baxt and John Moxey is directing. Dorner is exec producer with Milton Subotsky of Mose Cinema.

French Prods. Using Distant Climes in Pix

Paris, Oct. 27.

French film producers are going in for plenty of offshore filmmaking these days, not including the growing coproductions. So far, there have been no union outcries on this score as in the U.S.

Among the new school of young directors the lure of foreign sites has been markedly strong. The Cannes prizewinning "Orfeu Negro," of Marcel Camus, was made in Brazil and is even shown here in Portuguese with French subtitles. "Goha," of Jacques Barathier, has a North African locale while Jean Rouch's pix are made on French Equatorial African.

Francois Reichenbach used the U.S. for a full-length documentary film study of Yank foibles and manners. Alain Resnais made most of "Hiroshima Mon Amour" in Japan.

Oldtimers are also beginning to look for foreign film backgrounds, with Christian-Jaque prepping a pic in Israel. Abel Gance is now doing his Napoleonic costumer in Yugoslavia, "Austerlitz." Jean Dreville and Marcel Pagliero are starting pix in Russia. Louis Daquin is helming a costumer in East Germany, Robert Siodmak is doing one in Austria, and Yves Ciampi is making a pic in Japan.

Young filmmakers are also showing a desire for doing more exteriors in Paris as well as in the provinces. The French seem to be looking to fresh countries and new locales for backdrops to their pix.

NEW DRIVE TO REOPEN TIJUANA PIX STUDIO

Mexico City, Oct. 27.

The perennial drive for Tijuana studio has been reopened again. This time the pro-studio forces are concentrating heavily on economic benefits for the nation as well as the industry. Mexico reputedly is losing a good deal of money that could be had if Hollywood producers could make tele shorts and feature pix in Tijuana. This is the theme of current arguments to get the National Chamber of the Film Industry to change its mind.

Past objections have been that the Tijuana studios would be "unfair competition" to facilities here. This, according to studio promoters, is no longer valid since in last two years American producers have found that production costs are not too low when they come to this capital city. With the Tijuana studios, producers could be induced via the "economy" angle.

Cantinflas to Launch His '59 Pic This Month

Mexico City, Oct. 27.

Mario Moreno (Cantinflas) has selected "El Analfabeto" (The Illiterate One) as his annual Mexican picture, with shooting to begin sometime in November.

Director Miguel M. Delgado will direct while a photographer is being sought. This is to be an Eastmancolor, widescreen picture.

As is usually the case with Cantinflas pictures, he's looking for a young, comely leading lady, not well known to the cinema public.

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London Variety Club's 10th Anni Luncheon to Stress Big Activity Of Tent; $190,400 for Charities

London, Nov. 3.

A total of $190,400 will change hands at the Variety Club of Great Britain's 10th Anni Luncheon at the Savoy Hotel next Tuesday (10) when Prince Philip, Duke of Edinburgh, and his uncle, Admiral of the Fleet Earl Mountbatten of Burma, the Tent's life members, will be guests of honor.

The Variety Club will give the Duke three checks, totalling $64,400, for his own two sponsored charities—National Playing Fields Assn. and the Duke of Edinburgh's Award Scheme.

Another $56,000 will be given to the Royal Institute for the Blind, for the establishment of Britain's first home for children who are blind as well as deaf and dumb. Richard ("Mr. Pastry") Hearne is to receive $8,400 for the construction of a swimming pool for the remedial treatment of spastic children.

Club also will hand over $19,600, as the first installment of an annual grant to Arthur Dickson Wright, veepee of the Royal College of Surgeons, for founding Variety Club Leukemia Research Scheme for Children. (An additional $3,900 has been raised for the scheme by public subscription as a memorial to the late Kay Kendall, who recently died of leukemia.)

Variety Club itself will receive $42,000, resulting from a charity horse race meeting recently held near London. The money will be used for immediate relief among the many individual children's charities supported by the London tent.

The luncheon will mark a personal success story for C. J. Latta, the European rep of the Variety Clubs International, who founded the London Tent some 10 years ago. The Club has grown to an Anglo-American membership of 660, including many of the biggest names in British show biz.

Donations Average $4,500 Per Wk.

In the course of its 10-year career, British Variety has raised a total of over $1,120,000 and is currently making donations at an average of $4,500 a week.

Latta will review the work of the Tent. It is a success story. The club established Wales' first home for blind babies. It has adopted two boys' clubs and has just built an entirely new youth centre, all of them in areas where badly needed. It has financed the construction of two playing fields and two playgrounds. It yearly provides parties, outings and treats for some 15,000 children. Every Christmas it collects toys for youngsters in orphanages, homes and hospitals.

Three years ago, British Variety sponsored an American scholarship for boys to spend a year at the Phillips Exeter Academy, New Hampshire.

Mobile Cinema Unit

Probably the biggest day-by-day service is Variety's mobile cinema unit, formed late in 1956 to give free film shows to children in orphanages, institutions and hospitals. Every major British and American company has cooperated in providing free films for screenings. Two units today visit 80 centres weekly in the south of England. By the end of 1960, these will be expanded to five units, covering all of Britain.

Growing strength of the British tent probably rests on the decision of all past Chief Barkers to remain on the crew in a committee known as "The Elder Statesmen." This select committee includes James Carreras, head of Hammer Productions and now an international officer; Mike J. Frankovich, head of Columbia Pictures; D. J. Goodlatte, managing director of Associated British Cinemas; Nat Cohen, chairman of Anglo-Amalgamated Films; Sir Tom O'Brien, secretary of the National Assn. of Theatrical and Kinematograph Employees; and Latta, who is managing director of Associated British Corp. Bill Butlin, Britain's holiday camp king, is the present Chief Barker.

In addition to its royal guests, Variety Club at this anni luncheon, will tender thanks to the many stars who have given their support to the Tent. Among those present will be Kenneth More, Norman Wisdom, Tommy Trinder, Tommy Cooper, Anthony Newley, Max Bygraves, Hughie Green, Bud Flanagan, Robert Beatty, Tommy Steele, Stanley Baker, Richard Attenborough, Ronald Shiner, Richard Todd, Jack Hawkins, Richard Hearne, Harry Secombe, Bob Monkhouse and Peter Sellers.

British Variety has big plans for the future. Among them is the building of new boys' clubs and the re-housing of old ones, at an estimated cost of $84,000-$140,000; the extension of the leukemia research scheme; more pools for spastic children; and the stepping up of help for individual cases of distress among children.

O'Seas $ Off

Continued from page 3

prospect of a continuing decline—perhaps accentuated by the coming of the European Common Market— is of concern to executives in N. Y.

While the Americans are drawing less from abroad, some foreign industries—notably the Italians—have done far better in the States during '59 than ever before. In Italy, the current year has seen not only millions invested in coproduction, but literally dozens of "spectacles" have been acquired by U. S. outfits which in turn bolstered the Italian film economy. The French also have done better in the U. S. this year, partly due to the mass swing to dubbing. The shortage of product, which is hurting the American distributors abroad, is benefiting foreign producers in the Yank mart.

Thugs Go On

Continued from page 3

and Fall of Legs Diamond," another Public Enemy No. 1 character study, currently shooting as a Warner Bros. release, and Lindsley Parsons is on last stages of "The Purple Gang" for Allied Artists. William Martin also is prepping another version of the Detroit mob for American International release.

Robert E. Kent is currently filming "The Gangster" under his Premium banner for United Artists release, and Sam Fuller is readying "Undersworld, U.S.A.," as one of his most ambitious indie efforts. Bryan Foy is prepping "Brink's Robbery" for Columbia Pictures, and Albert Zugsmith has "Anatomy of the Syndicate" on his upcoming sked.

Variety's Royal Guests

London, Nov. 3.

Prince Philip and the Earl Louis Mountbatten will be guests of honor at Variety Tent 36's 10th anni celebration luncheon at the Savoy Hotel on Nov. 10.

Both are life members of the London tent, one of the most active units in Variety Clubs International. Although each has attended Variety functions in the past, this will be the first time they will appear together at a Variety event.

McIllwain of Cinerama 'Reassures' Minneapolis

Minneapolis, Nov. 3.

Paying his first visit here since his company took over Cinerama lock, stock and barrel, William J. McIllwain, Cinerama Inc., exhibition manager, informed newspapers that Cinerama would remain in Minneapolis and that its lease for United Paramount's Century theatre accordingly had been extended.

Minneapolis has been one of the more successful Cinerama operations, McIllwain said. The Century here, which houses Cinerama, is one of the six Stanley-Warner theatres throughout the country that Cinerama Inc., has acquired, he pointed out.

"South Seas Adventure" is now in its 19th week at the Century and still going strong. If there is no new Cinerama production ready when its run is concluded, "This Is Cinerama" and other Cinerama oldies will be brought back for return engagements, McIllwain said.

Italo Gov't

Continued from page 2

an ace French strip-teaser. Theatres opened next day with a new program, while no further comment on the seizure came from official sources. Pic, released a few weeks ago, rapidly became a surprise hit, grossing a reported $"00,000 in the first few weeks.

Meanwhile, another film seizure was threatened in local pic circles after a protest by Don Giovanni Borbone delle Due Sicilie that a currently-shooting Titanus Film Production starring Vittorio De-Sica and titled "Ferdinand 1st, King of Naples" was a "farcical parody of a reign which has left on passing centuries glorious monuments and works." The Prince's lawyers are currently studying the possibility of having the film seized.

Director Gianni Franciolini and writers Festa Campanile and Massimo Franciosa have countered the Prince's accusations by noting that they were not out to make a historical film. Authors say they do not intend to offend the (king's) memory, but merely want to recount some of the episodes which have gone down in history concerning Ferdinand's colorful existence.

UA Stock & Other Insider Data

Washington, Nov. 3.

Securities & Exchange Commission stock deal report for Sept. 11-Oct. 10 period shows big sales by officers and directors of United Artists.

The report listed these sales of UA Class B common shares: Robert S. Benjamin, 21,131, leaving him with 95,089; Seward I. Benjamin, 2,556, leaving him with 11,506; Robert F. Blumofe, 2,250, leaving him with 10,125; William J. Heineman, 11,844, leaving him with 53,296; Arthur B. Krim, 23,687, leaving him with 106,595; Seymour M. Peyser, 3,000; leaving him with 13,500; Arnold M. Picker, 11,844, leaving him with 53,296; Charles Smadja, 11,844, leaving him with 53,296; and Max E. Youngstein, 11,844, leaving him with 53,296.

Otherwise, relatively few major transactions were reported by SEC. All common stock deals, they are:

Allied Artists—Albert Zugsmith bought 5,900 shares, giving him a total of 102,000.

Ampex Corp.—Murray Innese Jr. disposed of 1,000, holding onto 4,000.

Buckeye Corp.—A. R. Hill sold 2,000 shares, keeping 22,419.

Loew's Inc—Ellsworth C. Alvord upped his indirect holdings to 800 through a holding company's purchase of 500 shares. He has 1,000 in his own name.

Loew's Theatres Inc.—Thomas L. Norton acquired his first 100; Eugene Picker doubled his holdings with a 400-share purchase, and Arthur M. Tolchin upped his total to 1,500 by buying 200 more.

Radio Corp. of America—Elmer W. Engstrom bought 500, giving him a total of 2,593; Vincent Goubeau increased his holding to 1,076 by acquiring 600 additional, and Joseph M. Hertsberg disposed of 114, leaving him with 16.

Trans-Lux Corp.—Harry Brandt, through Bilpam Corp. and Pamela Amusement Co., upped his considerable ownership by acquiring 700 more shares. Personally or indirectly, he now has 210,230 shares.

Warner Bros. Pictures—William T. Orr sold 600 shares, holding on to 15,800.

Vidal Squawk (For Himself) Erases Chris Fry From 'Hur' Adaptation; Writers Hand It All to Tunberg

Hollywood, Nov. 3.

Hollywood's biggest motion picture—"Ben-Hur"—is stirring what looks to be one of Hollywood's biggest screenplay credit disputes.

The pyrotechnics of the quarrel were touched off publicly Tuesday night (27) by director William Wyler who believes British poet-playwright Christopher Fry should get at least co-authorship credits on the film.

A unanimous decision by a credits arbitration committee of the Writers Guild of America-West said sole writing credit should go to Karl Tunberg.

Both Tunberg and Wyler continued the debate, drawing farther apart on the issue with each statement.

Situation actually was touched off by a third party, Gore Vidal, who protested to the Writers Guild when Metro decided screen credit should read "by Karl Tunberg and Christopher Fry." Vidal, who had done work on the film while it was shooting in Rome, also wanted in on credit.

It was then that the committee decided sole credit should go to Tunberg, who has been working off and on the script since 1953, a cumulative total, he estimated, of two years and eight months.

Wyler's Reasoning

Wyler insists that Fry, who was in Rome throughout the shooting, was of invaluable aid in the film, and called the decision an "outrageous thing . . . an injustice to the public."

Tunberg, in turn, termed Wyler's statements "*vindictive, unfair, dishonest, completely untrue.*"

Fry, incidently, has accepted the situation without a murmur, according to Tunberg.

The chronology of the "Ben-Hur" script reaches back to 1953, when Tunberg was first engaged to update the Gen. Lew Wallace classic. At that time Sidney Franklin was to direct the film, and he and Tunberg conferred on changes which Tunberg says he subsequently made.

Later, according to studio advices, the script was given to S. N. Behrman for polishing and he spent 3½ or 4 weeks working on it. Subsequent to that, the script was also sent to Maxwell Anderson, but he was too ill to accept the assignment and he returned it without changes.

When "Ben-Hur" was shooting in Rome, Tunberg was working on his Metro production "Count Your Blessings" in France and England. According to Tunberg, the late Sam Zimbalist, producer of the pic, asked him for additional scenes and dialog, which he (Tunberg) sent to Rome.

According to Wyler, Fry was present at the shooting and contributed important changes and additions to the script at that time.

Vidal Opened Issue

Tunberg said he had decided to protest the joint credit when Vidal's protest made it unnecessary. Tunberg says he would have protested if Vidal's action had not preceded his.

The Credits Arbitration Committee which decided the affair was made up of three members of the Guild. Each works anonymously and independently of the other, and each's decision is submitted the same way, by sealed letter to the Guild president. The verdict was unanimously in Tunberg's favor. There is no appeal from a unanimous decision.

Despite this, when Wyler protested, the Guild reopened the case, and two executives, Curtis Kenyon and Edmund Hartmann, heard Wyler's protest.

This pair returned the same verdict as the previous committee—that sole credit should go to Tunberg.

Rule by which the Guild works is to give credit to any writer who has contributed ⅓ of the script. It was decided that Fry had not made the contribution.

Tunberg, it was pointed out, continued to work on the script after the company concluded principal photography in Rome and returned here, where retakes, dubbing and final editing have now been going on for some months, winding only last Thursday (29).

It has been Wyler's contention that Fry's contribution, being on the scene when the film was shot, is present in the finished film although it may not be in script form. The Guild believes it can judge a writer's contribution only by what is written down.

Wyler, incidentally, was involved in another writing credit dispute three years ago, on his "Friendly Persuasion" for Allied Artists. This film went out with no writing credit at all, after a dispute arbitrated by the Guild decided credit should go to one of the "Unfriendly Ten." Wyler wanted his brother, Robert, to get some of the writing credit. Robert Wyler was finally listed as associate producer.

Flowered Approach

Continued from page 1

(for UA's "On The Beach"); the Mayfair's retread for Walter Reade Jr.'s AromaRama ("smellies"); and its own Capitol's redo (lesser capacity and sharpened interior) for the advent of UA's "Solomon & Sheba." Additionally, City Investment has gone in for quite a bit of legit theatre facelifting.

Possible Bar Aljunct

The idea of a bar in Loew's State depends on permission to cut a door from the theatre lobby to Cobb's Corner, the restaurant on the 45th St. side which would permit between-acts elbowbending during the "Ben-Hur" run.

Another exploitation pitch is to influence the N.Y. Times and other dailies to give "Hur" Page 1 review space. This would not be a first. Metropolitan Opera season annually gets Page 1 prominence. From the pioneer Vitaphone and early talker days through Cinerama and "King Richard III" the Times has occassionally spotlighted theatrical openings on P. 1 as it did also, during the war year, with "True Glory," "Battle of New Guinea" and "Desert Victory."

Cinerama, of course, got the space on the scientific advance, akin to Vitaphone in its era; "Richard" got it because of its theatre-television simultaneous premieres and the claimed 60,000,000 audience for the J. Arthur Rank (Sir Laurence Olivier) film, in color. Television, not infrequently, has had P. 1 slotting in the Times and Trib.

Another show biz departure, of another nature, for a film preem will be the Loew-Metro Bldg. at 1540 Broadway shuttering completely on Monday, Nov. 16, at around 1 p.m. to permit all employees, wives, sweethearts, et al. to see it en masse before the public press previews and the preem because after its Nov. 18 opening tickets will be a problem.

Spain's Army

Continued from page 1

brigida—may no longer be available.

Whether the Army has reversed its former policy and has decided the Spanish soldier henceforth will wear one uniform only — or whether the turn down stemmed from other reasons, cannot yet be ascertained at the "Spartacus" Hilton Hotel TQ, word here, though, is that the Army will cooperate but will not order military units into "Spartacus" action.

Spanish cooperation still looms large in the man-sized task facing Bryna producer Edward Lewis, director Stanley Kubrick and production supervisor Norman Deming, of assembling and training 3,500 extras—in addition to a slave army of equal strength now being mobilized by production forces.

Spain is reliably reported offering the use of a military camp, military instructors and extensive help in recruiting service-trained civilians.

Current situation has pushed location shooting start back a week with the Roman legions rescheduled to deploy late during the month.

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 8
This Date, Last Year 16

"BLUEBEARD'S TEN HONEYMOONS"
(Shooting in Paris)
Dir.—W. Lee Wilder
George Sanders, Corinne Calvet, Patricia Roc, Jean Kent, George Coulouris
(Started Oct. 5)

COLUMBIA
Starts, This Year.....25
This Date, Last Year.....21

"ALL THE YOUNG MEN"
(Hall Bartlett Prods.)
Prod.—Hall Bartlett
Assoc. Prod.—Newt Arnold
Dir.—Hall Bartlett
Alan Ladd, Sidney Poitier, James Darren, Glenn Corbett, Mort Sahl, Ingemar Johannsson, Paul Richards, Lee Kinsolving, Mario Alealoe, Joe Gallison, Michael Davis, Ana St. Clair, Richard Davalos, Maria Tsien, Charles Quinliven
(Started Oct. 5)

"I AIM AT THE STARS"
(Morningside Prods.)
(Shooting in Germany)
Prod.—Charles Schneer
Dir.—Lee Thompson
Curt Jurgens, Gia Scala, Victoria Shaw, James Daly, Herbert Lom
(Started Oct. 5)

"STRANGERS WHEN WE MEET"
(Richard Quine Prods.)
Prod.—Richard Quine
Dir.—Richard Quine
Kirk Douglas, Kim Novak, Ernie Kovacs, Walter Matthau, Kent Smith, Carol Douglas, Barbara Rush, Virginia Bruce, Helen Gallagher, John Bryant, Roberta Shore
(Started Oct. 6)

"SURPRISE PACKAGE"
(Stanley Donen Prod.)
(Shooting in Europe)
Prod.—Stanley Donen
Dir.—Stanley Donen
Yul Brynner, Mitzi Gaynor, George Coulouris, Eric Pohlmann, Guy Deghy
(Started Oct. 12)

"THE ENEMY GENERAL"
(Clover Prods.)
(Shooting in Europe)
Prod.—Sam Katzman
Dir.—George Sherman
Van Johnson, Jean Pierre Aumont, Dany Carrel, Francoisee Prevost, John van Dreeland, Jacques Marin, Hubert Noel, Gerald Landry, Paul Muller
(Started Oct. 12)

WALT DISNEY
Starts, This Year..... 5
This Date, Last Year..... 5

"THE SWISS FAMILY ROBINSON"
(Buena Vista Release)
(Shooting in B.W.)
Prod.—William H. Anderson
Dir.—Ken Annakin
John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Kevin Corcoran, Cecil Parker, Sessue Hayakawa
(Started Aug. 17)

METRO
Starts, This Year 19
This Date, Last Year.....24

"ADVENTURES OF HUCKLEBERRY FINN"
(Samuel Goldwyn Jr. Prod.)
Prod.—Samuel Goldwyn Jr.
Dir.—Michael Curtiz
Tony Randall, Eddie Hodges, Archie Moore, Mickey Shaughnessy, Patty McCormack, Sherry Jackson, John Carradine, Sterling Hollaway
(Started Sept. 30)

"KEY WITNESS"
(Avon Prod.)
Prod.—Pandro S. Berman
Dir.—Phil Karlson
Jeff Hunter, Pat Crowley, Susan Harrison, Dennis Hopper, Johnny Nash
(Started Oct. 5)

"BELLS ARE RINGING"
(Arthur Freed Prod.)
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Judy Holliday, Dean Martin, Eddie Foy Jr., Fred Clark, Jean Stapleton, Bernie West, Dort Clark, Frank Gorshin, Valerie Allen, Nancy Walter, Ruth Storey
(Started Oct. 5)

"THE PLATINUM HIGH SCHOOL"
(Albert Zugsmith Prod.)
Prod.—Red Doff
Assoc. Prod.—Sig Froelich
Dir.—Charles Haas
Mickey Rooney, Terry Moore, Dan Duryea, Harold Lloyd Jr., Jimmy Boyd, Conway Twitty, Richard Jaeckel, Warren Berlinger
(Started Oct. 5)

PARAMOUNT
Starts, This Year.....12
This Date, Last Year.....13

"BAY OF NAPLES"
(Shavelson-Rose Prod.)
(Shooting in Italy)
Prod.—Jack Rose
Dir.—Melville Shavelson
Clark Gable, Sophia Loren, Vittorio DeSica
(Started Aug. 17)

"THE RAT RACE"
(Perlberg-Seaton Prod.)
Prods.—William Perlberg, George Seaton
Dir.—Robert Mulligan
Tony Curtis, Debbie Reynolds, Jack Oakie, Kay Medford, Don Rickles
(Started Sept. 23)

"CINDERFELLA"
(Jerry Lewis Prod.)
Prod.—Jerry Lewis
Dir.—Frank Tashlin
Jerry Lewis, Ed Wynn, Erin O'Brien, Judith Anderson, Henry Silva, Count Basie, Robert Hutton
(Started Oct. 19)

20th CENTURY-FOX
Starts, This Year.....26
This Date, Last Year.....17

"CAN-CAN"
(Jack Cummings Prod.)
Prod.—Jack Cummings
Dir.—Walter Lang
Frank Sinatra, Shirley McLaine, Maurice Chevalier, Louis Jourdan, Juliet Prowse, Marcel Dalio, Leon Belasco, Peter Coe
(Started Aug. 3)

"SEVEN THIEVES"
Prod.—Sydney Boehm
Dir.—Henry Hathaway
Edward G. Robinson, Rod Steiger, Eli Wallach, Joan Collins, Thayer David, Berry Kroeger, Michael Dante, Alexander Scourby
(Started Aug. 3)

"THE STORY ON PAGE ONE"
(Co. of Artists Prod.)
Prod.—Jerry Wald
Dir.—Clifford Odets
Rita Hayworth, Anthony Franciosa, Gig Young, Mildred Dunnock, Biff Elliott, Sandy Meisner, Myrna Fahey, Alfred Ryder, Katherine Squires, Jay Adler, Joe Besser, Jerry Sheldon, Lee Penn
(Started Aug. 21)

"CRACK IN THE MIRROR"
(Darryl F. Zanuck Prod.)
(Shooting in Paris)
Prod.—Darryl F. Zanuck
Dir.—Richard Fleischer
Orson Welles, Brad Dillman, Juliette Greco, Alexander Knox
(Started Sept. 21)

"WILD RIVER"
(Shooting in Tennessee)
Prod.—Elia Kazan
Dir.—Elia Kazan
Montgomery Clift, Lee Remick, Jo Van Fleet, Albert Salmi, J. C. Flippen
(Started Oct. 19)

"WAKE ME WHEN IT'S OVER"
(Mervyn LeRoy Prods.)
Prod.—Mervyn LeRoy
Dir.—Mervyn LeRoy
Ernie Kovacs, Dick Shawn, Margo Moore, Jack Warden, Nobu McCarthy, Noreen Nash, Don Knotts
(Started Sept. 21)

UNITED ARTISTS
Starts, This Year.....18
This Date, Last Year.....30

"ELMER GANTRY"
(Elmer Gantry Prod. for UA Release)
Prod.—Bernard Smith
Dir.—Richard Brooks
Burt Lancaster, Jean Simmons, Shirley Jones, Patti Page, Arthur Kennedy, Dean Jagger, John McIntire, Rex Ingram, Edward Andrews, Kevin McCarthy, Hugh Marlowe
(Started Sept. 8)

"ALAMO"
(Batjac Prod. for UA)
(Shooting in Texas)
Prod.—John Wayne
Dir.—John Wayne
John Wayne, Richard Widmark, Laurence Harvey, Frankie Avalon, Richard Boone, Linda Cristal, Joan O'Brien, Chill Wills, Carlos Arruza, Pat Wayne, Bill Henry, Aissa Wayne, Veda Ann Borg
(Started Sept. 1)

"INHERIT THE WIND"
(Stanley Kramer Prods. for UA Release)
Prod.—Stanley Kramer
Dir.—Stanley Kramer
Spencer Tracy, Frederic March, Gene Kelly Florence Eldridge, Donna Anderson, Dick York, Jimmy Boyd
(Started Oct. 21)

WARNER BROS.
Starts, This Year.....12
This Date, Last Year 12

"ICE PALACE"
(Shooting in Alaska)
Prod.—Henry Blanke
Dir.—Vincent Sherman
Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer, Jim Backus, Diane McBain, Ray Danton, Karl Swenson, Shirley Knight, George Takei, Sheila Bromley, Barry Kelly, Eric Sherman
(Started Aug. 3)

"RACHEL CADE"
Prod.—Henry Blanke
Dir.—Gordon Douglas
Peter Finch, Angie Dickinson, Errol John, Juano Hernandez, Woody Strode, Raler Johnson
(Started Aug. 24)

"THE LIFE AND DEATH OF LEGS DIAMOND"
(United States Picts.)
Prod.—Milton Sperling
Dir.—Budd Boetticher
Ray Danton, Karen Steele, Jesse White
(Started Oct. 1)

"THE SUNDOWNERS"
(Shooting in Australia)
Dir.—Fred Sinneman
Deborah Kerr, Robert Mitchum, Peter Ustinov, Glynis Johns, Dina Merrill, Michael Anderson, Jr., John Meillon, Chips Rafferty, Molly Urquhart, Ewen Solon, Lola Brooks, Max Obiston, Mercia Barden
(Started Oct. 9)

"THE CROWDED SKY"
Prod.—Michael Garrison
Dir.—Joseph Pevney
Dana Andrews, Rhonda Fleming, Efrem Zimbalist Jr., John Kerry, Keenan Wynn, Anne Francis, Troy Donohue
(Started Oct. 12)

INDEPENDENT
Starts, This Year.....46
This Date, Last Year 69

"THE GIRL IN THE RED BIKINI"
(Edward L. Alperson Prod. for Fox Release)
Prod.—Edward L. Alperson
Dir.—Byron Haskins
Mark Stevens, Joanne Dru, Robert Strauss, Asher Dann
(Started Aug. 3)

"GORGO"
(King Bros. Prods.)
(Shooting at MGM Studios, London)
Prods.—Maurice & Frank King
Dir.—Gene Lourie
Bill Travers, Vincent Winter, William Sylvester
(Started Sept. 14)

"THE GANGSTER"
(Premium Pictures for UA Release)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Ron Foster, Gerald Richards
(Started Oct. 22)

BRITAIN

ALLIANCE
Starts, This Year..... 7
This Date, Last Year..... 0

"THE CHALLENGE"
(Alexandra Prods.)
Prod.—John Temple-Smith
Dir.—John Gilling
Jane Mansfield, Anthony Quayle, Carl Mohner
(Started Oct. 12)

ANGLO AMAL
Starts, This Year..... 9
This Date, Last Year.....11

"CIRCUS OF HORRORS"
(Lynx Films)
Prods.—Julian Wintle, Leslie Parkyn
Dir.—Sidney Hayers
Anton Diffring, Erika Remburg, Yvonne Monlaur
(Started Oct. 29)

"PEEPING TOM"
(Michael Powell Theatre Ltd.)
Prod.—Michael Powell
Dir.—Michael Powell
Carl Boehm, Anna Massey, Moira Shearer, Esmond Knight
(Started Nov. 2)

ASSO. BRITISH
Starts, This Year..... 6
This Date, Last Year..... 5

"HELL IS A CITY"
(Hammer-Assoc. British)
Prod.—Michael Carreras
Dir.—Val Guest
Stanley Baker, John Crawford, Donald Pleasence, Maxine Audley
(Started Sept. 21)

BRITANNIA
Starts, This Year..... 3
This Date, Last Year..... 2

"CITY OF THE DEAD"
(Rose-Vulcan)
Prod.—Donald Taylor
Dir.—John Moxey
Dennis Lotis, Christopher Lee, Betta St. John, Patricia Jessel, Venetia Stevenson
(Started Oct. 12)

BRITISH LION
Starts, This Year..... 5
This Date, Last Year.....11

"THE ANGRY SILENCE"
(Beaver Films)
Prods.—Richard Attenborough, Bryan Forbes
Dir.—Guy Green
Richard Attenborough, Pier Angeli, Bernard Lee, Michael Craig
(Started Sept. 7)

"NOTHING BARRED"
Prod.—E. Smedley Aston
Dir.—Robert Day
Peter Sellers, Wilfred Hyde-White
(Started Sept. 14)

BRYANSTON
Starts, This Year..... 2
This Date, Last Year..... 0

"THE ENTERTAINER"
(Holly Prods.)
Prod.—Harry Saltzman
Dir.—Tony Richardson
Laurence Olivier, John Plowright, Roger Livesey, Brenda de Banzie
(Started Sept. 14)

COLUMBIA
Starts, This Year.....13
This Date, Last Year..... 6

"SURPRISE PACKAGE"
(Stanley Donen Enterprises—shooting in Rhodes)
Prod.—Stanley Donen
Dir.—Stanley Donen
Yul Brynner, Mitzi Gaynor
(Started Oct. 19)

"I AIM AT THE STARS"
(Morningside Worldwide Pictures—shooting in Munich)
Prod.—Charles Schneer
Dir.—J. Lee Thompson
Curt Jurgens, Victoria Shaw, Gia Scala, Herbert Lom, James Daly.
(Started Oct. 12)

"CANDY FROM A STRANGER"
(Hammer Film Prods.)
Prod.—Anthony Hinds
Dir.—Cyril Frankel
Gwen Watford, Patrick Allen, Felix Aylmer
(Started Sept. 14)

DISNEY
Starts, This Year..... 2
This Date, Last Year..... 1

"THE SWISS FAMILY ROBINSON"
(Shooting in Tobago)
Prod.—Wm. H. Anderson
Dir.—Ken Annakin
John Mills, Janet Munro, James MacArthur, Cecil Parker, Sessue Hayakawa, Tommy Kirk, Kevin Corcoran
(Started Aug. 17)

EROS
Starts, This Year..... 3
This Date, Last Year.....11

"CONFESSIONS"
(Vicezoy Films)
Prod.—John R. Sloan
Dir.—Peter Graham Scott
Anthony Newley, Anne Aubrey, Bernie Winters, Hermione Baddeley, Lionel Jeffries, James Booth
(Started Oct. 26)

METRO
Starts, This Year..... 4
This Date, Last Year..... 4

"GORGO"
(King Bros. Prods.)
Prod.—Wilfrid Eade
Dir.—Eugene Laurie
Bill Travers, William Sylvester, Vincent Winter, Christopher Rhodes
(Started Sept. 14)

RANK
Starts, This Year..... 9
This Date, Last Year.....16

"CONSPIRACY OF HEARTS"
Prod.—Betty Box
Dir.—Ralph Thomas
Lilli Palmer, Yvonne Mitchell, Sylvia Syms, Ronald Lewis
(Started Sept. 1)

RENOWN
Starts, This Year..... 3
This Date, Last Year..... 3

"DENTIST IN THE CHAIR"
(Briand Film Prods.)
Prod.—Bertram Ostrer
Dir.—Don Chaffey
Bob Monkhouse, Peggy Cummins, Kenneth Connor, Eric Barker
(Started Sept. 28)

WARNER-PATHE
Starts, This Year..... 2
This Date, Last Year..... 0

"THE SUNDOWNERS"
(Shooting in Australia)
Prod.—Gerald Blattner
Dir.—Fred Zinneman
Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns
(Started Oct. 1)

"BLUEBEARD'S TEN HONEYMOONS"
(Anglo-Allied)
Prod.—Roy Parkinson
Dir.—W. Lee Wilder
George Sanders, Corinne Calvet, Jean Kent, Patricia Roc, Greta Gynt
(Started Oct. 5)

Writers First at 1948 TV-Pie; Studios Fear Actors, Directors; Guilds Rap Outside Deal-Makers

By BOB CHANDLER

Hollywood, Nov. 3.

The deadlock between the motion picture industry and the Writers Guild of America over payments for television use of post-1948 features represents one of the thorniest labor problems ever encountered in Hollywood.

A costly and prolonged strike over the issue would hardly come as a surprise to most informed industry quarters, so divisive is the television residuals issue and so complex.

The basis of the division presently finds the writers insisting upon a percentage of the revenues from tv release of the post-'48's as their due, and the producers on the other hand arguing that because of the incipient demands of other guilds and unions who will demand a piece of the pie as well, the issue is an industry-wide matter and cannot be negotiated with one union at a time.

There the matter stands in deadlock, with the Guild in no position to agree to industry-wide discussions while it is negotiating its own contract, and the producers adamant in their position that they must thrash out the issue with all the guilds for fear most of the selloff to television will be gobbled up by talent demands.

The writers are demanding 6% of the "absolute gross" of all television income from features, this hiking to 8% if the gross is beyond $100,000. The producers reason that if the writers get their 6%, the Screen Actors Guild will demand at least that or more, the Directors Guild again as much, and the studio craft unions perhaps an appreciable bite as well. The musicians are already getting 5%. In other words, the producers feel, as much as 30% would have to come off the top of the gross as residual payments to the unions.

Not Much Left

Now the normal distribution fee for tv of features is 35% off the top, which means that in such an eventuality, the original producers would be left only 35% of the gross on a video selloff for themselves, and out of that would additionally come various operating costs. The amount of income they would receive from a post-'48 release, they argue, would be hardly worth the effort.

The talent guilds argue that those who profit most from the vaults-to-tv transactions are "brokers," johnny-come-latelies who have made no basic contribution to the film industry. This being the case, those who have made such a contribution, the craftsmen of the industry, should also share.

There's one basic point in between, however, that most of the talent guilds have refused to recognize. And that is the fact that a release of post-'48's could mean "survival money" for the studios. Much attention has been paid to the disposal of other assets such as Universal's studio sale for $10,000,000, 20th's Century City realty project, etc. How much worse financial shape might Universal have been in were it not for its $20,000,000 lease of its pre-'48's to Screen Gems, or 20th be without its $32,000,000 income from National Telefilm Associates, or Paramount without its $50,000,000 deal with MCA?

The majors broke into their pre-'48 vaults because they were forced to, financially. Presumably, they'll release post-'48's for the same reason, to stay in business.

There is one factor, however, that may ease the situation. The Screen Actors Guild soon starts negotiations on a basic contract. The directors begin shortly afterwards. The producers, by then confronted with individual demands, will then have a pretty good idea what the aggregate may be. At that point, the issue may finally be reduced to numbers. The producers can figure an overall top total figure they'd be willing to give away. And then, presumably, they could argue downward and the guilds argue upward and a final settlement evolved.

Writers Guild Invites Talent Agents Assistance Vs. Dummy Script Buys

Hollywood, Nov. 3.

Writers Guild of America has thrown a major legal "poser" into the laps of the Hollywood talent agencies in an effort to enforce its strike against 50-odd independent producers.

The Guild, fearing the indies may purchase literary material through either dummy corporations or through other non-struck producers or companies, has requested the agencies to include new restrictive provisions in their contracts.

Agencies say they are not sure they have the legal right to include such provisions in their contracts, and express concern, among other things, about possible restraint of trade angles in such a procedure. Matter is being mulled by attorneys for the reluctant agencies.

The Guild request asks that all writers' contracts include the following clause:

"It is understood and agreed that the material to be written hereunder is not to be sold, leased or otherwise disposed of to any person, firm or corporation with respect to whom a restraining order of the Writers Guild of America is then in force.

"If the producer or purchaser shall violate the terms of this paragraph, this contract and all of the writer's obligations hereunder shall immediately cease and terminate, and any material acquired hereunder or submitted pursuant to the terms here-of shall revert to the writer without any obligation on his part to return any of the compensation paid to the writer therefore."

WORLD PREMIERE

benefit of the Damon Runyon Fund

PARAMOUNT THEATRE

New York • Tuesday evening, November 17

THE LOVE STORY SIGNED A.

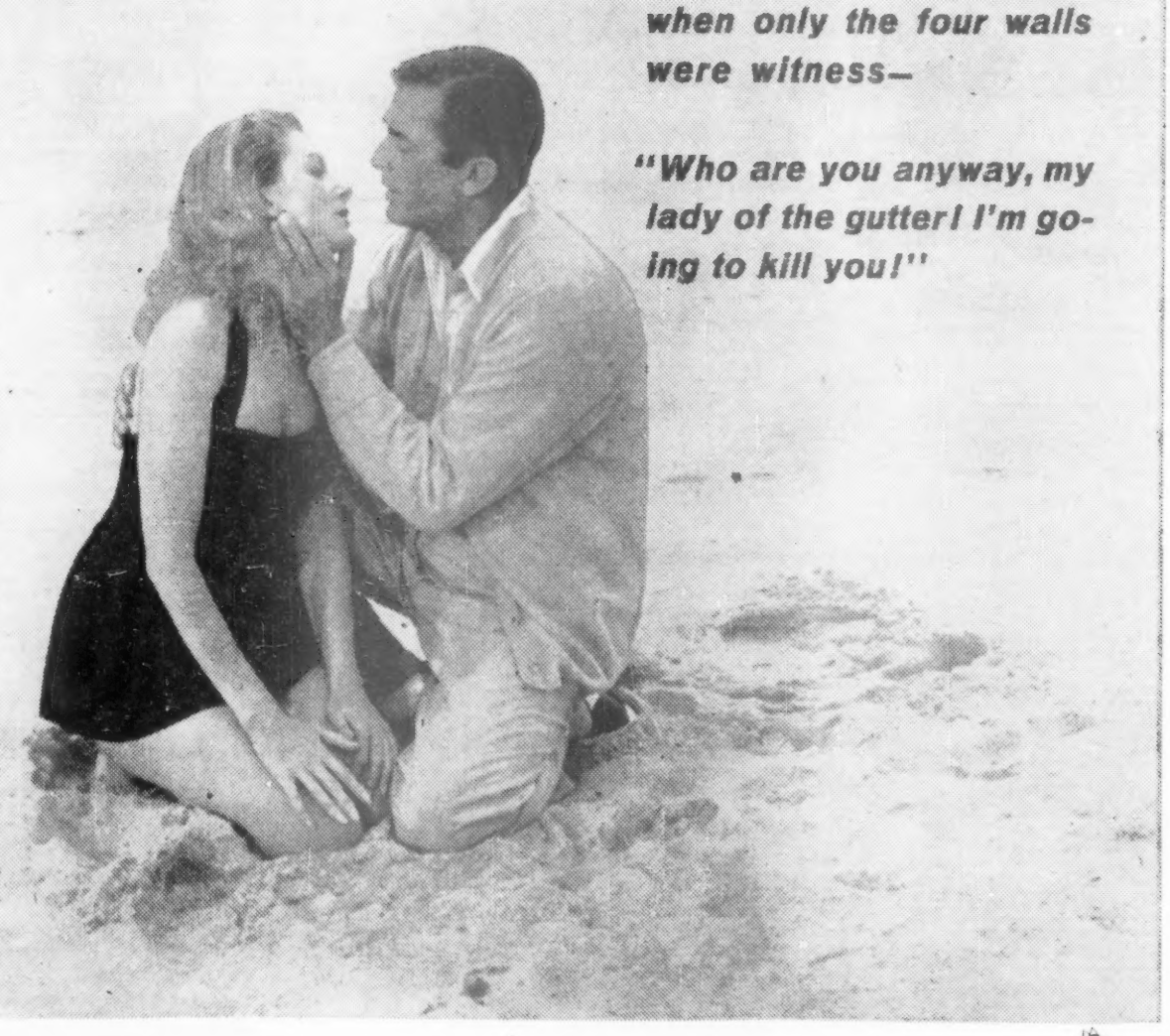
How casual their meeting- "Sheilah Graham, this is F. Scott Fitzgerald, the celebrated author!"

How bitter-sweet their relationship.

Once he had said, "I can't imagine any man not wanting you!"

Then there was the night when only the four walls were witness—

"Who are you anyway, my lady of the gutter! I'm going to kill you!"



20th Century-Fox presents

GREGORY PECK

DEBORAH KERR

JERRY WALD'S PRODUCTION OF

BELOVED INFIDEL

CO-STARRING

Eddie Albert

DIRECTED BY HENRY KING

SCREENPLAY BY SY BARTLETT

CINEMASCOPE
COLOR by DE LUXE
Stereophonic Sound

available for selected engagements at the coming holiday season!

Bureau of Missing Business

Playing-The-Music-As-Ballyhoo

By ROBERT BARAL

Kay Swift, the George Gershwin expert-deluxe, whose piano repertory features approximately 250 Gershwin works, including the complete "Porgy and Bess" score—plus a round 40 unpublished flights and stanzas which the American composer left behind after his death in 1937—has been doing an extensive barnstorming tour in the interests of the current Samuel Goldwyn screen version of "Porgy."

Her role in promoting the picture on the road may be unique. Any longhair overtones which might creep into her talks are dispelled when the Gershwin music sprinkles the keyboard. Miss Swift has been a resounding hit on her own in this role of a piano-playing raconteur.

She plays all Gershwin by heart. The term "by heart" has a special meaning here as the diminutive pianist, composer and speaker worked from the very start through completion of "Porgy and Bess." Sometimes she sings (she always apologizes for this)—sometimes she gives recitatives to accent certain moving passages in the structure of the work. The Gershwin beat is always kept paramount.

For 12 weeks now Kay Swift has been performing the chores of a sounding board for the film. She has visited Boston, Philadelphia, Chicago, Toronto, Detroit, Cincinnati, San Francisco, Washington and is due for some more key openings within the next few weeks.

Ballyhoo tour has been confined largely to radio, video and newspaper contacts. However an important channel has emerged as she progresses on her tour—school and universities. That's where the piano virtuosity comes in strongly.

Music and drama groups especially are responding heartily to her interesting talk and brilliant Gershwin pianology. Now that the fall term is underway some of her experiences are revealing.

In Washington, Georgetown University students, while highly interested were overly polite but still reserved in their response. To overcome this, Miss Swift filled in with two of her own compositions on request: "Can't We Be Friends?" and "Fine and Dandy"—then the group came to life and were keen to hear about the main topic, "Porgy and Bess." They realized that Kay Swift knew her stuff.

Still in Washington—at Howard University she talked very little. The assembly (all Negroes) during a noon hour chapel program simply took up the "Porgy and Bess" songs and sang along. It turned into a Gershwin community sing!

In Toronto when asked what made her write a song, Miss Swift replied: "An assignment!" When she got back to her hotel the phone rang and a local radio personality then and there gave her "an assignment"—for a rush song for his own show the next day. She didn't sleep much that night after this challenge as she knew she had to deliver. She polished off a quickie, "Corny But Nice" and delivered it on time to the broadcasting station the next day. "The title tells all . . ." she adds.

In Boston, a group of Russian theatrical figures were visiting the city including a music critic of Pravda. She met them, but speaking no Russian and not finding the interpreter handy—she simply held up her score of "Porgy and Bess" and behold, one of the visitors spoke out in English: "We love George Gershwin in Russia—his music is the one universal bond which links our two countries together." She is still happy over that comment.

Miss Swift caught all but three performances of the initial Broadway run of the "Porgy and Bess" in 1935. And she has been present at the opening of each and every revival since.

She is now married to Hunter Galloway, writer and is at work on a musical with her husband, which she thinks will be ready next season. She has one act already completed. Also she is writing a book . . .

"About George Gershwin?"

"His music . . ." is the quick reply.

* * *

B.O. Immediacy To Fore

Columbus, Nov. 3.

A departure in convention procedure marked the annual meeting here last week of the Independent Theatre Owners of Ohio, an Allied States affiliate. Trade practices, usually the prime topic of discussion, was shunted to the background and the concentration was placed on business building ideas.

Irving Dollinger, Allied representative to the American Congress of Exhibitors, told the assembled delegates that the ITOO practice "could well set a pattern for other National Allied associations." Dollinger, the principal speaker at the annual convention banquet which honored retiring president Horace Adams, declared: "You've first got to get money in the boxoffice before you can argue about its division."

Dollinger added that theatremen would be well advised to forget their differences on film rentals and concentrate on building up grosses. "I can even concede that I'd be willing to pay 60% for a picture if I did enough business on that picture to justify that figure," he said. He noted that "there's no longer any real difference of interests between the small exhibitor and larger theatre chains." He maintained that all theatres are concerned, or should be, with the improvement of exhibition. "All have basic desires and problems in common," he said.

The ITOO convention nad sections on research, media and publicity and skipped most of the controversial subjects of the past. The only concern with trade practices was the passage of a resolution endorsing the conciliation procedure recommended by National Allied and the Congress of Exhibitors.

Marshall Fine, 34-year-old partner in Associated Theatres, Cleveland, was elected president of the organization. He's believed to be the youngest man ever to hold the post. Other officers named were: F. W. Huss Jr., Cincinnati, first v.p.; Jack Armstrong, Bowling Green, second v.p.; Milton Yassenoff, Columbus, treasurer, and Louis Wiethe, Cincy, alternate to Fine as national director. Ken Prickett, executive secretary, was reappointed. Louis Sher, Columbus, and Ted Vermes, Cleveland, were named to the board of directors.

* * *

All-the-Fixings Prize

Albany, Nov. 3.

A week's trip for two to Hollywood (via American Airlanes), a VIP tour of the 20th Century-Fox studios (with reports back to the Times-Union on pictures in production), and guest quarters at the Schine-owned Ambassador Hotel will be the grand prize in a "Christmas at Westgate Shopping Center" month-long promotion, conducted by the 30 stores, Fox and Fabian's Palace—for "Front Page Story."

The promo, in which individual stores will award smaller prizes to lucky ticket holders, is planned as a traffic-builder for the Center (on upper Central avenue), a patronage-stimulator for the film, and a boost for the Spyros Skouras Drive.

General Sales Manager Alex Harrison approved the plan, as outlined by Branch Manager Clayton Pantages in cooperation with Bill With, Palace manager, James Lynn, of Albany Public Markets, and the Center, and Mark Collins, of The Times-Union. The Center will advertise it heavily.

* * *

Protestants 'Won't Be Used'

Chicago, Nov. 3.

Protestant criticism of Hollywood is snowballing, the latest rap being a Christian Century blast at "anti-biblical biblical extravanganzas" as the least artistic and edifying examples of film fare. Lead editorial in the Oct. 28 issue of the non-denominational weekly urged Protestants to stop letting themselves be used for the promotion of these "lurid distortions."

Century took after free-wheeling sex, as well as misleading material emphasis, in Hollywood's Bible pics. Attack, thus, is a logical sequence in the Protestant agitation of late. It erupted over two months ago when George Heimrich, Coast tv-film chieftain for the National Council of Churches of Christ in the U.S., threatened a boycott in answer to Hollywood's "adult" emphasis on sex and violence.

Subsequently, as Protestant pressure mounted, the Augustana Evangelical Lutheran Church chimed in with a resolution indicting the "downward trend in morals" displayed in many American films.

Pseudo-Bible" epics cited by the Century include "The Prodigal," "David and Bathsheba," "Samson and Delilah," "10 Commandments," "The Big Fisherman," "Ben-Hur" and "Solomon and Sheba." Mag accuses them of replacing art with "gaudy but costly superficialities," and of a religiosity inimical to the tenets of biblical religion.

Protestant churches, said the editorial, have become "the unwitting and gullible promoters of some of Hollywood's worst movies . . . We are speaking of the free publicity given in church periodicals . . . to the anti-biblical biblical extravaganza. These films are the culmination of what Mr. (Cecil B.) DeMille was the first to discover: that Bible and bubble-bath make an unbeatable boxoffice combination."

Hollywood hasn't been able to complain of Protestant interference till now, said the publication. "But movie-makers have misused their freedom." The national stir created by Heimrich's charges, it opined, "should give us courage to look for things that Protestants can do to set new moral and artistic standards in the mass media."

Century made these points:

"Biblical religion has consistently pointed beyond externalities to the human person. The promotion of most of the spectacular pseudo-Bible films suggests boundless preoccupation with the minutiae of technical perfection, with ersatz authenticity . . . and with the mere piling up of detail upon detail.

"Religiosity is the greatest enemy of biblical religion. 'Solomon and Sheba's' promoters make little effort at piety, but 'Ben-Hur's' men have the nerve to say, after crawling out from under their carload of statistics, that 'the picture will emphasize the human story rather than mere eye-filling pomp and splendor. 'The Big Fisherman's' promotion propaganda is the phoniest of all; twice it hints that providence interfered, that the microcosm responded to the microcosm's pietizing. For example, when an Arab-tent scene was disrupted by California desert winds, new cloud formations 'urgently essential for other scenes' appeared—'as if in compensation'."

Another aspect of promotion also drew the Century's fire. It cited a color photo in a glossy book promoting "Big Fisherman" which "could have been taken from one of the 50c pornography magazines." Shot is of Martha Hyer in a nonflannel nightie.

Withal the flogging, editorial managed a boost for at least one Hollywood pic with a religious theme. "After the passing of this season's . . . Bible travesties," it concluded, "we can hope for the clearing of the air and the chasing away of phonies with the coming film version of 'Elmer Gantry.' Sinclair Lewis' stinging study of hypocrisy."

* * *

Puts In a Stage

Richardson, Tex., Nov. 3.

Ramon Lence, the new owner of the Arapaho Drive-In and the Ritz Theatre has closed the Ritz for remodeling.

His plans include stage and facilities for presenting dramatics if sufficient interest is shown for that type of entertainment.

* * *

Remove The Come-On

Oakland, Nov. 3.

Joseph R. Knowland's Oakland Tribune, with circulation of 220,000, eliminated two key lines of copy in United Artists ad for "Odds Against Tomorrow," which opened Friday (30) at the T & D, Oakland.

Theatre Manager Charles Pincus protested, pointing out the two lines were germane to the picture, but Trib execs felt the lines would be offensive to the large Oakland Negro population. The lines were:

"Who Invited The Black Man Along—

"To Do A White Man's Job!"

* * *

TV Needs 'Intimacy'

Chicago, Nov. 3.

An ad-pub veteran here thinks Hollywood ought to shoot special footage for television blurbing, instead of relying on clips from the advertised picture. Usual practice, says Balaban & Katz ad chieftain Ed Seguin, overlooks the intimacy of the home screen, and thus loses some of the impact a scene may have in theatres.

Seguin suggests that scenes chosen for video exposure should be re-shot close up. He compares this in importance to specially posed stills for exhibitor and press use, and believes it would be well worth the added expense.

* * *

Gals Hit 5 A.M. Show

Minneapolis, Nov. 3.

Unusual invitation film prevue was staged here at 5 a.m. It was "The Best of Everything" at the loop World Theatre where it's now showing.

Guests were downtown working women and they were served doughnuts and coffee gratis as well as witnessing the screen offering free.

It was the theatre's third such prevue and, like its predecessors, was well attended. In the other instances the prevued pictures enjoyed long and successful runs.

* * *

How's That?

London, Nov. 3.

British Lion has set up a special inquiry bureau to deal with the hundreds of phone calls being received daily from members of the public who missed "I'm All Right Jack" on its initial London release. Special ads are being placed in national and local press to advise the public of the new service, and callers are told the situation where the pic is currently being played. Boulting Brothers comedy, starring Peter Sellers, is currently in its 12th West End week at Studio One.

* * *

Monkey Trial All Over?

Hollywood, Nov. 3.

As a promotional gimmick for Stanley Kramer's "Inherit the Wind," which went into production last week, efforts will be made to erase an antiquated and no-longer-used statute from the books of the state of Tennessee.

The law is the one that prevents the teaching in Tennessee schools of the Darwinian theory of the evolution of man. The statute gained notoriety during the famous Scopes trial which pitted Clarence Darrow against William Jennings Bryan. "Inherit the Wind," which will be released by United Artists, is the story of that trial, popularly known as the "Monkey Trial."

Despite the trial and subsequent nation-wide attention, the statute for some unknown reason was never repealed, those associated with the picture recently learned. As a result, a campaign has already been launched to contact interested persons in Tennessee to set up committees for the repeal of the statute.

Although the Tennessee legislature does not meet until 1961, it's figured that the picture, which will be released in the fall of 1960, will benefit as the campaign gains in momentum.

* * *

Tailor Each 'Sell' Job

Columbus, Nov. 3.

Exhibitors here were urged last week to give more careful thought to the media they concentrate on to advertise a given picture. Advice came in a speech by Rodney Bush, 20th-Fox exploitation director, before the 24th annual convention of the Independent Theatre Owners of Ohio.

"A look at the current product shows us that each attraction has a specific handle, something which makes it a natural for one medium of sale as opposed to another," Bush said. He stressed that there was no need to exclude any media "but there has to be one medium which can best sell what has to be sold."

Bush, who's considered one of the best in his profession, noted that the total audience potential had shrunk and that it was "necessary to attract that much larger a segment of that potential to be successful."

Citing the 20th example, Bush said that on the "Five Gates to Hell' actioner the company had logically concentrated on tv. With "Beloved Infidel" the attention was on national women's magazines and women's page newspaper ads because of the love story angle, "Hound Dog Man" concentrated on radio because of the teenage appeal of Fabian and the music angle, etc.

* * *

Ozoners' 'Winter Thrift'

Albany, Nov. 3.

Fabian's Mohawk Drive-in, which recently added Bernz-O-Matic heaters, is featuring a 40% reduction in price for all shows, via a "Winter Thrift Club" membership that costs $1.

With the card, admission is 50c, instead of the regular 85c. Children under 12 are not charged.

* * *

Noonan-Marshall Near-Miss

Kansas City, Nov. 3.

Tommy Noonan and Pete Marshall in here last Friday as part of a tour promoting their new 20th-Fox picture, "The Last Rookie," had a close call between prints of the film and scheduled showing.

Print of the picture arrived only Friday morning, as did they, and after processing was in time for the sneak preview at the Uptown Theatre in the evening. A print of the trailer which has been issued in connection with the picture did not arrive, however, in time for showing at the party for exhibitors and press at noon at the Hotel Continental.

Comics are known locally from previous night club engagements at Eddys' and put in a busy 24 hours with press, radio and tv interviews and a personal appearance at the Uptown Friday evening. They continued the tour south and eastward for another 10 days out of here. They are "new faces" at 20th lot, getting the build-up routine.

'Anni' on Appeal

Continued from page 11

"You'd have no joke left, and no picture either."

Outcome of the meeting today depends, in part, on who attends. The review board consists of six exhibitors, four non-member producers and the regular MPAA board. However, the rules stipulate the only those who see the picture this morning, and then attend the oral argument session at the Hotel Astor, are entitled to cast a vote. Question is how many of the indie production reps will show up.

(Last minute indication: Everyone except Stanley Kramer, who's shooting a film, will be there.)

Arguments for UA will be presented to the board by Seymour Peyser, v.p. and general manager of UA. Exhib members of the board include Russell V. Downing, Leopold Friedman, Leonard H. Goldenson, George Kerasotes, Ben D. Marcus and Sol A. Schwartz. Indie producers take in John Ford, William Goetz, Stanley Kramer and George Sidney.

What bothers UA a lot more than the possible absence of a seal is the kind of rating which the Roman Catholic Legion of Decency will give to the picture. Should the Legion rate it "C" (Condemned), the combination of no seal and a C-rating could be harmful in many situations, with exhibs hesitant to book the film. Again, going by precedent, and considering that the principals are married, the Legion is seen likely to face the film "B" (Morally Objectionable in Part).

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President,
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Springfield, Illinois

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

'New Faces'—More Than Ever

Continued from page 1

tablished personalities and performers who have made the grade in other show biz mediums.

Player contract lists, once down to nothingness, are again beginning to assume the proportion of the old-time stables, with the difference, of course, that the stables of yore housed players each of whom was a star in his or her own right. The current rosters are loaded with unknown names. No executive here believes that the stables can assume the importance they had in Hollywood's heyday, but there is general agreement that the development risk is worth taking even if only one or two newcomers emerge as boxoffice personalities. The talent scouts, in the background in recent years, are again blossoming out as important cogs in company operations. Despite the trend to independent production, the major studios—as the bankrollers and providers of facilities—can spot their new players in pictures being made for their release.

As to the type of "new faces" required, veteran producer William Perlberg points out that motion pictures are "a personality medium and not an acting medium." First, he stated, the objective is to bring in personalities and "hope they can become great or competent actors." He cited Kim Novak as "a personality capable of playing a part."

Television, is some cases, plays an important role in actor training. It is being especially employed at WB and Col, although the policies of the two companies differ somewhat. At WB, for example, there is confidence that players who become tv personalities via running series can achieve the same degree of popularity in features films, provided they are not required to play in theatrical releases the same characters they essay on television.

Many talent appraisers disagree with the WB philosophy, declaring that the public will not accept a performer whom it can see every week for free. However, those taking this view carefully hedge by pointing out that there are always exceptions to every rule and point to the ability of Jack Webb to bridge the gap from tv to theatrical pix. Generally, however, they say that tv series stars may succeed in so-called budget pix or in secondary roles backed by established theatrical personalities.

TV Angles

For the most part, however, they don't seem to feel that new personalities who can make a mark in theatrical pictures can come from the ranks of those who have become established as the stars of television series. One talent exec put it this way: "Many failures in motion pictures have become big names in television because they can be seen for nothing on television." He noted, too, that many theatrical personalities who have been washed up in pictures have made it big in television. He doubted that they could make a comeback as a result of their new-found success in tv.

Nevertheless, WB is continuing with its experimentation. Three of its tv series personalities—Clint Walker ("Cheyenne"), John Russell ("Lawmaker") and Edd Byrnes ("77 Sunset Strip")—were successfully teamed in a western, "Yellowstone Kelly," which is chalking up nice b.o. results. In the film Walker plays a different western character than the one he essays in "Cheyenne." Russell, a sheriff in "Lawmaker," plays an Indian in "Yellowstone," and Byrnes, a parking lot attendant in "Sunset Strip," plays a western character in the full-length film.

WB's most ambitions talent moving-up appears to involve Jim Garner, one of the steady heroes of its successful "Maverick" series. Garner played a small role in "Sayanora" and had important outings in "Up Periscope" and "Darby's Rangers." His strongest bid to date, however, for theatrical film recognition will be made in "Cash McCall," in which he plays the male lead opposite Natalie Wood. Efram Zimbalist Jr., one of the regular heroes of "77 Sunset Strip," gets his first big picture break since becoming a tv star in Warners "Crowded Sky" although he appeared in several pix before gaining recognition in video.

Both WB and Col employ their telepix subsidiaries extensively for the seasoning of inexperienced players. Contract personalities will be placed in one or more series—on a non-recurring basis—for the single purpose of gaining acting knowhow and perhaps some exposure.

Both Col and WB employ their record subsidiaries as added build-up methods. At Col, for example, a James Darren will be involved in recording for Colpix Records. Similarly, at WB, Edd Byrnes, Connie Stevens and Clint Walker have been used for singles or albums for WB Records. Both companies have also been active in touring their new personalities. Col, for example, recently earmarked $100,000 for the promotion of 11 new contract personalities over the next 12-month period. Another aspect of Col's development program is the spotting of the young talent on big tv shows in guest shots. James Darren, for example, is scheduled to appear on a Bob Hope video show.

Says Arnow

At Col, talent chief Max Arnow says there is absolutely no rule as to where the new talent comes from. Arnow indicated that he is willing, and as he has often done, to take chances on people who have absolutely no previous thesping experience. Col's development of Kim Novak is perhaps the best example of what can be accomplished on that score, Arnow noted. As part of the company's continuing search for "new faces," Arnow holds periodic auditions at the company's studio. He makes extensive use of Col's telepix subsid, Screen Gems. Rian Garrick, a newcomer with no experience, has been placed in 13 segments of "Manhunt." Other performers are spotted in non-recurring roles. "Each case is different," Arnow stressed. "There is no definite rule of operation." Some newcomers, for example, are given small parts in big theatrical films. Others are given big parts in small pictures. Jo Morrow is a case in point. She had a small part in "Gidget," a larger role in "Gulliver's Travels" and will share star billing with such stars as Alec Guinness, Ralph Richardson, Noel Coward, Burl Ives and Maureen O'Hara in "Our Man in Havana." Glenn Corbett, who came to Col as a rank amateur, will be seen in a good role in "They Came to Cordura." Evy Norland, a former Miss Denmark, has been receiving acting lessons at the studio and gets her first break in "The Flying Fontaines," in a role that was especially tailored to make use of her accent.

20th's Way

Although 20th-Fox hasn't as yet made extensive use of its telepix activity for the training of performers, it appears to have the largest contract list in Hollywood, with more than 50 personalities of different degrees of experience exclusively associated with the studio. This is in addition to the approximate 15 established personalities working under non-exclusive multiple picture arrangements. The company's training program was further augmented this week with the signing of Sanford Meisner, well-known New York dramatic teacher, as head of the company's new talent division. Production chief Buddy Adler has indicated that 20th has allotted a total of $1,000,000 in the search for "new faces." 20th, which has an extensive production program, will apparently spot its newcomers in various roles in theatrical films.

Twentieth is beginning to employ some of its young contract players in television, as for example David Hedison in "Five Fingers" and Gardner McKay in "Adventures in Paradise." Another training ground for the 20th youngsters is the program of Associated Producers Inc., the Robert Lippert unit specializing in low and moderate budget entries.

At 20th, Meisner hopes to set up a technical school that will develop "craftsmen" and not just people who can read lines. Essentially, he explained, he plans to conduct the operation similar to the system he used in New York at the Neighborhood Playhouse. These hopefuls will not receive salaries, but the most promising will be given screen tests after a six-month period. The successful ones will be signed to seven-year contracts. At the same time, Meisner will hold classes twice weekly for the company's contract players. Meisner said his basic problem was to develop new talent in a "limited time," because of the costs involved in the operation.

Paramount is just getting started in its talent search, but indications are that it intends to push its drive as extensively as the other companies. Studio chief Jack Karp stressed that it involved a program that had to be worked out carefully. He pointed out that Par had alerted its offices in London, Paris and Rome to make a careful search of the talent markets abroad. He acknowledged that Par is getting started in a minor way, having signed Stella Stevens and Bobby Darin, and presently is involved in "finding the right way." The company, he stated, is testing more and more people and "we are going to make these seven-year deals." He stressed, however, that the mere signing of a personality did not end the search. Of more concern, he stated, was "to get the right exposure for them."

Universal, which is responsible for the development of the two newest boxoffice personalities—Rock Hudson and Tony Curtis, is also involved in the nurturing of new talent although it no longer operates its talent school. The personalities currently under contract to Universal are being employed judiciously in company-made pix and in co-productions and are being made available for well-chosen loanouts. The loanout policy, studio chief Edward Muhl pointed out, "is not for the sheer sake of making a buck but is designed to advance the careers of the performers." Among those being so employed are Sandra Dee, John Saxon, John Gavin and Linda Cristal.

Metro, according to a spokesman for the company, has never eased up on its talent program and has continued to sign what it thought to be promising personalities. As yet, M-G hasn't made full use of its telepix division as a training ground, but it is employing its theatrical features to spot the newcomers. Many of Metro's youngsters will get exposure opportunity in Joe Pasternak's "Where the Boys Are," a story of college students who vacation at Ft. Lauderdale, Fla. Steve McQueen a tv personality ("Wanted Dead or Alive") appears in an important role with Frank Sinatra in Metro's "Never So Few."

A studio by studio breakdown of the various new contract players follows:

Warner Bros.—Angie Dickinson, James Garner, Will Hutchins, Roger Moore, Wayde Preston, Clint Walker, Efrem Zimbalist Jr., Peter Brown, Edward Byrnes, Ray Danton, Troy Donahue, Diane McBain, Poncie Ponce, Connie Stevens, Dorothy Provine, Ty Hardin, Saundra Edwards, Arlene Howell, Shirley Knight, Bob Conrad, Tony Eisley, Andrew Duggan, Andra Martin, John Russell, Roger Smith, Adam West, Donald May, Van Williams.

Columbia — Steve Baylor, Michael Callan, Glenn Corbett, James Darren, Rian Garrick, Joe Gallison, Kerwin Mathews, Carol Douglas, Kathryn Grant, Jo Morrow, Evy Norlund, Margie Regan, Gia Scala, Jean Seberg, Victoria Show and, of course, Kim Novak, who can't be considered a new personality.

20th-Fox—Robert Adler, Ronald Allen, Al Austin, Diane Baker, Richard Beymer, Stephen Boyd, May Britt, Harry Carter, Barrie Chase, Barry Coe, Elana Eden, Michael David, Gary Crosby, Robert Denver, Bradford Dillman, Barabara Eden, Robert Evans, Lisa Gaye, Gloria Gordon, Brett Halsey, David Hedison, Linda Hutchings, John Justin, Stan Kamber, Lionel Karre, Hope Lange, Weaver Levy, Carol Lynley, Gardner McKay, Dolores Michaels, Alena Murray, Don Murray, Luciana Paoluzzi, Suzy Parker, Millie Perkins, Jill St. John, Ken Scott, Nina Shipman, Barbara Steele, Rachel Stevens, Margo Moore, Stuart Whitman, Joanne Woodward.

Paramount — Stella Stevens, Bobby Darin.

Universal—Sandra Dee, John Saxon, John Gavin, Linda Cristal.

Metro—Maggie Pierce, Nancy Walters, Patricia Blair, Bill Smith, John Brennan, Jim Hutton, Denny Miller, Yvette Mineaux, George Hamilton, Luana Patten.

Milgrim's 100G Top Guarantee Grabs 'Solomon' for Fox, Philly

In the largest bid ever submitted to United Artists, David Milgrim's Fox Theatre in Philadelphia has acquired "Solomon and Sheba" firstrun in that city and will open the picture Nov. 25. Milgrim put down a $100,000 guarantee in what amounts to a 90-10 deal.

Arrangement calls for the distributor to get 100% of the gross after house expenses until the $100,000 has been earned. After that, the distributor is to get 80% over expenses and the exhibitor 20%. This is considered an unusually good deal for UA and producer Edward Small.

Milgrim just recently took over the Fox. In fact, "Solomon" is the first picture he has booked into the house. UA got several other high bids, but none as attractive as Milgrim's.

According to William J. Heineman, UA v.p. in charge of distribution, this is the highest bid ever submitted for a UA picture. There have been other, higher bids put in by exhibitors for top pictures, some running to close to $110,000.

Seymour Borde on Own

Los Angeles, Nov. 3.

Seymour Borde, western division manager for Rank-Yank, prior to joining Favorite Films, Coast film distrib, eight months ago as assistant to prexy N. P. (Red) Jacobs, has resigned to set up his own distrib office.

Foster Blake, who also was with Rank, supplants him at Favorite.

5 Nabes Riled: 'Five Gates' Sold Away From 'Em

Minneapolis, Nov. 3.

Alleging discrimination against them, five of this city's 11 neighborhood theatres in the earliest clearance slot, 28 days, are "threatening" antitrust legal action against offending distributors.

What their spokesman, circuit owner, Sol Fisher, describes as "a spreading sales policy," finds them cut off from the same availability on various pictures as the "favored" six receive.

The allegedly "discriminated" against theatres are Fisher's Varsity and Ritz, Charles Rubenstein's Hollywood, W. R. Frank's Boulevard and William Levy's Heights; the favored ones, William and Sidney Volk's Terrace and Riverview, the Hopkins, Richfield, Edina and either the Uptown, St. Louis Park or Suburban World, depending upon which is the successful bidder.

Situation has been brought to the stage of an "indignation" meeting by the decision of the 20th-Fox branch to break "Five Gates to Hell" here Nov. 18 firstrun to only the six favored houses, despite the protests of Fisher and others.

"We'll leave no stone unturned to protect our investments," declares Fisher. "We're getting legal advise now. All of us have been in business 25 years or longer.

"I can't operate my theatres part-time 28 days. They apparently want to close up our five theatres. At least, if this development is allowed to persist and if it spreads to other companies—something which we fear—that might be the result."

"When I complained to M. A. Levy, 20th-Fox branch manager, all the satisfaction I could get was his statement that he was 'sorry,' but that was the way it had been decided to sell 'Five Gates to Hell' here."

The troubles of Fisher and the others started when Warner Bros. decided to exclude them from the initial subsequent-run neighborhood showings of "Auntie Mame" which went initially to the favored six in the face of squawks and threatened law suits.

Then United Artists began a new 14-day subsequent neighborhood run, in place of the earliest 28 days, for six "favored" theatres. When Fisher, et al, threatened to sue UA agreed that one of the four excluded theatres located west of the Mississippi river, which runs through Minneapolis, also could have the 14-day run, but they'd have to bid competitively among themselves.

Fisher, however, insisted this was completely unsatisfactory and also "illegal" because the four theatres, including the two of his own, "are not competitive."

A complaint has gone to the Department of Justice and Fisher and the others have been hopeful the federal government will intervene. Attorneys for Fisher and the others are studying the facts to determine what action to take.

On his part, 20th-Fox branch manager explains that the decision to sell "Five Gates to Hell" to only six instead of 11 neighborhood theatres on its earliest availability was reached because "we didn't want so many houses playing it day and date in hurtful competition with one another." So he points out, "we chose what we considered the six best grossing theatres."

Tom Graeff Sues AA; 'Variety' Advertisement In Proof of His Deal

Los Angeles, Nov. 3.

Allied Artists is named as defendant in a $31,500 breach-of-contract suit brought by producer-director-writer Tom Graeff, who also seeks royalties allegedly involved in the purchase of his film, "Invasion of the Gargons."

According to the complaint, filed in Los Angeles County Superior Court by attorney Robert P. Stebbins, Graeff negotiated a releasing deal for his independently made film with Allied v.p. G. Ralph Branton prior to the latter's death in December 1957. Deal, Graeff maintains, was to involve $60,000 plus royalties in the form of a participating interest in the science fiction film's profits. While talks had gotten to the signing point, Graeff said, he never had a written contract, but he added that Allied had indicated a firm deal was closed via a VARIETY advertisement which listed "Invasion" among company's forthcoming releases.

Graeff claims Allied refused to proceed with contract terms and earlier this year he was forced to sell the film "at a time when the market value greatly decreased." Pic went to Warner Bros. in an outright buy for $28,500. The $31,500 Graeff is seeking, then, is the difference between $28,500 and the $60,000 he alleges was agreed upon by Allied Artists.

Warner Bros. released the film under the title, "Teenagers from Outer Space," booking it in most cases with "Gigantis."

METRO IN EAST-WEST SKED SYNCHRONIZER

A group of Metro homeoffice executives are on the Coast this week to confer with studio officials Sol C. Siegel and Ben Thau on release plans for the balance of the 1959-60 season and to complete the company's telepix plans for next year.

The N. Y. to L. A. contingent includes Robert H. O'Brien, vice-president-treasurer, Jack Byrne, sales v.p., Maurice Silverman, first v.p. of Metro International, George B. Shupert, tv topper, William Harrison, controller, and John Burns, tv sales chief. Matthew Raymond, head of MGM British Studios, will also join the meeting.

Marylanders Buying MPI

Baltimore, Nov. 3.

The Maryland Theatre Owners Assn., a Theatre Owners of America affiliate, is the latest exhibitor group to purchase stock in Motion Picture Investors Inc., the open end trust organized to have a say-so in film company activities via the purchase of stock.

The Maryland unit subscribed to 1,000 shares of MPI.

Acid-Spray for Farmer-Labor Action; Exhibs Claim Doubl-X on DST

Minneapolis, Nov. 3.

Hearkening to the recommendation of its ex-president, circuit owner Ted Mann, North Central Allied at its annual convention here this week was expected to put its stamp of approval on the American Congress of Exhibitors and conciliation as the latter now is administered.

It also was due to pledge itself, at Mann's behest, to combat film censorship and at its President Frank Mantzke's urging to further efforts to wipe daylight saving time off the Minnesota statute books.

This area's independent exhibitors are gathering to hear Mantzke lambast the Democratic Farmer Labor party for "turning its back" on the farmers and small business "whom it professes to represent." The DFL legislature leaders and state officials were charged with being chiefly responsible for the enactment of Minnesota daylight saving time which farmers and small business oppose.

"These Democratic Farmer Labor leaders carried the DST ball for the big moneyed interests that wanted DST," is Mantzke's comment. Mantzke assails the high percentages being demanded for "important" pictures—the only kind, with a few occasional exceptions, capable of giving satisfactory boxoffice performances.

Convention will, however, hear Charles Winchell, United Paramount circuit president-general manager, paint a bright picture of exhibition's future. They were told that this territory's United Paramount circuit, the area's largest theatre chain, was having its best boxoffice year since 1950 and that the future undoubtedly holds good times for exhibition.

The convention should be especially noteworthy in that Mantzke succeeded in two of his purposes. One was to bring Ted Mann out of retirement from Allied activities. The other was to induce Winchell to be one of the speakers. Winchell's circuit has held aloof from NRA membership and has looked with disfavor on many of the things which the organization has espoused.

Mantzke is virtually turning the meeting over to Mann as an "outstanding" exhibitor who can be listened to with benefit.

Mann will heap praise on conciliation. He urged that every exhibitor "go along with the Congress of Exhibitors," according it all possible support.

"The Congress is trying to be constructive and I believe it will prove of benefit to all of us," declares Mann. "We have many important problems and it undoubtedly will prove capable of solving the major ones.

"Conciliation will help the small exhibitors particularly. It is a great forward step. This is the first time that I can remember that all of the film companies have gotten together and instructed their branch managers to conciliate differences on the local level."

Big 'Oui' to R.S.V.P.

Paramount scored a 90% acceptance on its invitations to the preview of "Li'l Abner" at New York's Roxy Theatre last Thursday (29) night. Total of 3,000 invitations were sent out and all but about 300 showed up. This is an unusally large turnout.

Paying public, which hadn't been given the title of the picture to be shown, filled most of the other seats.

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HIT THE LINE FOR SPYROS

20th's Chi Exchange Sets 'Hell' In 100 Spots

Chicago, Nov. 3.

With 20th-Fox's big Spyros P. Skouras drive the impetus, the Chi exchange has set a record 100 theatres in its territory for the day-dating teeoff of "Five Gates of Hell" starting Nov. 20. "Oregon Trail," Fred MacMurray starrer, will run with it in most situations.

A hefty all-media campaign will launch the combo, including four-color newspaper ads in the metro gazettes.

MANHATTAN MEETING MULLS MARCUS IDEA

Film company sales managers and ad-pub directors, under the aegis of the Motion Picture Assn. of America, will meet in New York today (Wed.) for further discussion of the plan for an institutional campaign carried on in local exchange areas.

Project has been proposed by Ben Marcus, who put the idea to work in behalf of his Wisconsin theatres with successful results.

Sales chiefs and the ad-pub men already have had one get-together on the campaign. They voted to try it out on an experimental basis in three undesignated cities. Chances are the three locations will be decided upon today.

Blueprint calls for the use of radio, television and the press for blurbs about attending theatres generally plus specific mentions of individual pictures currently available. Distributors and exhibits share the costs.

Y. Frank Freeman Again Chairs Research Council

Hollywood, Nov. 3.

Y. Frank Freeman was reelected board chairman of the Motion Picture Research Council at annual meeting of the official industry research facility. Also elected were Morris Weiner, vice-chairman; William Kelley, prexy-treasurer; George Golitzen, v.p.; Farciot Edouart, secretary; Walter Beyer, assistant secretary.

Directors included Lester Sanson, Gerald Rackett, Ub Iwerks, Douglas Shearer, Sol Halperin, F. C. Fuhrman, Edouart and Weiner.

70-Year Old Boothman

Greensboro, N.C., Nov. 3.

Gramps Upchurch was 70 years old Oct. 22, but the day was like any other in his life except for a birthday cake and a few gifts. Gramps—born R. L. Upchurch in Winston-Salem—is a projectionist at the Center Theatre.

He's been in the "theatre" ever since he was 10 or 12—he doesn't remember which. His wife says he was still in short pants. He started out as an usher at the old Crystal Theatre here.

He worked since then as an usher, cashier and projectionist at several old Greensboro theatres, including the old Bijou and the Piedmont, both old vaudeville houses. The Piedmont was rebuilt about 1949 and renamed the Center.

'Porgy' Re-Set; To Mann

Minneapolis, Nov. 3.

"Porgy and Bess" (Columbia) goes into Ted Mann's Academy here, instead of into a United Paramount house as previously arranged. It'll open an exclusive territory hard-ticket engagement Christmas day and will be followed by "Ben-Hur" which Mann also corralled.

As hard-ticket screen attractions, the Academy has housed "Around the World in 80 Days," "South Pacific," "Diary of Anne Frank" and "The Big Fisherman." Runs of 50 and 39 weeks, respectively, were chalked up by "80 Days" and "Pacific."

Code Nixes 'Anni'

Continued from page 1

would refuse to book it because it hasn't got a seal. And they are playing dubbed foreign films which carry no seal because they never even applied for one.

There was a time when UA was the "company of the independents." This is essentially no longer true. However, most of the companies financing indies make it a condition of the contract that the producer deliver a picture which can get a Code seal and/or at least a "B" rating from the Legion of Decency. No such provision was part of the UA contract with Ralph Fields, the producer of "Happy Anniversary," and—in any case—UA financed the film and would have little inclination to turn it over to someone else for distribution.

Awkward

Position of the Code at present is a difficult one. It has unquestionably modified its standards to permit the treatment of a wide variety of (sexy) themes, partly on the producers' reasoning that only provocative pictures will draw at the b.o. At one point, Shurlock even warned the producers that the Code couldn't hold the line any more, and he's frank to admit that a Code seal no longer implies that a picture is suitable for the entire family. That is one reason why he is in favor of some kind of classification system.

But the inevitable reaction has set in, and it reached its zenith in the recent Protestant uproar about sexy and violent pictures. The sensitivity has spread to other groups though, interestingly enough, not to the Roman Catholics who used to be in the forefront of those who complained about Code laxity. Problem the Code is now having with pulling back (and observers feel that "Happy Anniversary" is an unhappy film to start setting examples with) is that a good many precedents have already been set.

Already, one comment in N.Y. last week was that "if this were a major, the Code would never have acted up." Of course, Fields submitted the "Anniversary" script back in 1957. Since then, the Code standards have eased considerably and it's said he assumed that what was deemed taboo in '57 no longer would be found objectionable in 1959.

There's some feeling that Shurlock, always caught in the crossfire, may be backing up and tossing the hot potatoes to the review board, which in effect represents a cross-section of the industry. In the past, the indies have long complained that the Code operates as a "private club" and that it isn't right for the majors to judge the product of their competition.

Mellow Book

Continued from page 2

ful cross-section of personalities. However, these are treated from the human rather than glamorous perspective. As a departure from the overall tenor of the book, the author-comedian devotes a chapter, "The Way I See It, These Are The Greatest." And he cites these as his personal choices:

Enrico Caruso, George M. Cohan, Danny Kaye, Marian Anderson, Charles Chaplin, Ed Wynn, Mary Martin, John Barrymore, Ethel Barrymore, Jascha Heifetz, Victor Borge, Fred Astaire, Laurette Taylor, Al Jolson, Noel Coward, Lucille Ball, Jack Benny, Jimmy Durante, Groucho Marx, Bob Hope, Helen Hayes, Maurice Chevalier, Gertrude Lawrence, Bing Crosby, Will Rogers, Bert Williams, Harry Lauder, Alfred Lunt & Lynn Fontanne, Frank Sinatra, Sammy Davis Jr., Ethel Merman, George Jessel.

Cantor doesn't compromise by alphabetization—that's the way he rates 'em—and he doesn't equivocate the whyfore of his choices; there is a pungent paragraph or two of the raison d'etre. It's a pretty good Show Biz Hall of Fame and, as he says to those who would dispute his choices, "Make up your own list. I have no patent on it."

From the things which made Eddie Cantor run has emerged this distillation of a renowned career in a very readable book called "The Way I See It."

Goldwurm Renews Chicago War; May Drag Cop Censors to Top Court

Chicago, Nov. 3.

Oral arguments in the "Don Juan"-Chicago censorship ordinance bout—eyed by the trade and legal profession as an epochal shoot-the-works effort to kayo prior restraint on Chicago motion picture exhibition—were presented Friday (30) in the seventh circuit Court of Appeals.

Case will almost certainly reach the U.S. Supreme Court. That much is promised at least by Jean Goldwurm of Times Film Corp., which controls film, and certainly the City of Chicago could do no less than fight up to the top court without giving up the pre-censorship ghost.

Times lost the first round last May 29 in Chi Federal District Court. Arguing last week's appeal were Felix Bilgrey, in from New York, and Abner Mikva.

Action is epochal because heretofore the prior restraint issue has never been put directly to the courts. They have only been asked in the past to rule on the merit of a given picture in determining the validity of various obscenity laws. This time, however, the picture has no direct bearing as the plaintiff swings from the floor with a potential uppercut. It's not only the Chicago statute, but the whole structure of picture precensorship in this country that hangs in the final outcome.

Times applied for a "Don Juan" license last year, but was denied it when Goldwurm nixed the required screening before the six-woman Police Censor Board. Pic was not exhibited publicly or privately afterward, however, since, according to Bilgrey, that move was not necessary to initiate suit on the prior restraint question.

Court is being asked to either order the city to issue a permit, or to grant an injunction restraining the city from interfering with future exhibition of the film. Allowing either request, of course, in effect voids Chicago's precensorship power.

Mikva told the three-man tribunal the Chi ordinance was in opposition to the first and 14th amendments. Lawyers for the city rebutted that Times, but not bothering to submit "Don Juan" to the censors before going to court, had not exhausted administrative procedure. Mikva, however, replied that it wasn't required in seeking a constitutional test, as the courts have already held.

Purely on the merits of the case, Bilgrey speculates that the court must rule for Times, especially since it previously cast a shadow on the Chicago ordinance in a case involving the social hygiene pic "Mom and Dad."

DECENCY B-TAGS PAIR

'Solomon' Sensual, 'Giant Step' Immoral To Group

The Roman Catholic Legion of Decency has rated United Artists' "Solomon and Sheba" as "B" i.e. Objectionable in Part for All. Explanation is that although the film "under the guise of religious drama . . . attempts to tell a story of spiritual regeneration" it's excessive in sensuality, in costuming, dancing and situations, per the Legion view.

Catholic group also "B"-rated "Take a Giant Step" as condoning an immoral solution to a human problem and it pointed to "certain vulgarities in the film" which it judged "unacceptable in a mass medium of entertainment."

In rating the Soviet "Cranes are Flying" A-III (Unobjectionable for Adults), the Legion took the unusual step of noting that "This is the first of seven Russian films which are to be exhibited in this country as a consequence of the cultural exchange between the U.S. and Russia." It made editorial comment.

'Eyes of Texas'

Continued from page 2

"The Alamo," now being produced at Brackettville, Tex., by Batjac Productions, headed by John Wayne.

Rights to the song are owned by the U. of T. Students Assn. Half of royalties collected from the broadcast and theatre use go into scholarship funds.

Gov. Price Daniel personally requested authority for free use of the song, according to F. Lanier Cox, U. veepee for administrative services. Cox said the governor indicated to actor-director John Wayne that such permission would be given. Cox told the students that Daniel felt the pic would be of publicity value to the state.

Some of the students objected to the idea of sacrificing scholarship aid, and another asked if Bill Daniel, the governor's brother, is associated with the production company.

Cox said U. provost Dr. Harry Ransom will make $1,500 available to the "Eyes" scholarship fund from private sources to replace estimated revenue from "Alamo" royalties. He said he understood Students Assn. prez Frank Cooksey said the governor's brother is an employee of the company. Bill Daniel, wealthy attorney and rancher, and friend of Wayne, was assigned a small part in the film.

A member of the governor's staff said he understands the producers only wanted to use "The Eyes of Texas" as background music without the student-owned words, and that technically no university permission was needed. He said the producers wanted to take all precautions, however.

Last week, Wayne wired university officials he will contribute $1,500 to the scholarship fund. About the same time the student court granted a petition from several students that the entire matter be aired in a student court hearing.

The court also set aside last week's action by the student assembly. That action was held null and void because control of the copyright rests in a special university copyright committee, not with the student assembly.

Then, to cap the confusion, John Strasburger, representing the dissenting students, withdrew request that a student court hearing be held. Strasburger noted that prior to Wayne's offer of $1,500 the university administration had announced a $1,500 gift to the scholarship fund from an anonymous source.

According to Strasburger, "it appears now we will be getting $3,000 for the scholarship fund."

Final action on use of the song will now be made by the official Eyes of Texas copyright committee, of which Strasburger was made a member Thursday (29).

KRIM-BENJAMIN TIE PREMINGER FOR 3 PIX

United Artists has signed an agreement with producer-director Otto Preminger under which the latter will make three pictures for UA release. Pact is non-exclusive and the properties remain to be determined.

Before Preminger gets going on his new contract, he'll do "Exodus" in Israel and Cyprus for UA as well as two films for Columbia. "Exodus" goes first in the spring of 1960 and will be followed by "Bunny Lake is Missing" at the end of the year.

Preminger's prior association with UA has been with the profitable "The Moon Is Blue" and "Man With the Golden Arm."

Arrangements for the new deal were made by UA toppers Arthur B. Krim and Robert S. Benjamin prior to their departure for Moscow over the past weekend.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
"A SUMMER PLACE"
Starring
RICHARD EGAN DOROTHY McGUIRE SANDRA DEE ARTHUR KENNEDY TROY DONAHUE
Written, produced and directed by DELMER DAVES
A WARNER BROS. Picture in TECHNICOLOR®
and GALA NEW STAGE SPECTACLE "FALL FROLIC"

Universal Not in Fandango Mood; Won't Share Yanks' Mexican Gesture

On the theory that there must be a more realistic apportionment of Motion Picture Export Assn. budgets for international film festivals, Universal so far has refused to chip in for the Mexican film fest which will be staged later this month.

The other companies have tentatively decided to go ahead anyway and to absorb the U share. Thus, in a minor way, the Academy Awards telecast situation repeats itself. U so far has refused to pony up its share of the cost of the show, which it considers too high.

Universal's whole approach these days is pitched to "economy." The company feels that money should be spent only if there are commensurate returns. In the case of the fests, it cant' see why it should pay more than a token fee if none of its own films are involved.

MPEA has a formula that governs the division of fest budgets. The companies with pictures entered in an event pay 50% of the costs. The remainder is split up. While U's contribution on the case of Mexico probably doesn't run more than about $400, its rejection of the allocation is based primarily on principle. U feels that companies with no pictures in the fest should pay less than 50% of the budget costs.

With Robert J. Corkery, the MPEA v.p. in charge of Latin America, making his headquarters in Mexico City now, MPEA is eager to make a strong showing in Mexico. A spokesman for U said this week that, if one of U's films were involved, "we'd go out 100% for it." Otherwise, he added, "why should we pay just for the pleasure of being one of the boys?"

It's made plain at U that its attitude re the Mexico fest in no way reflects on its estimate of the importance of the goodwill of the Mexicans. On the other hand, it will apply to all future fest budgets, which U feels are inflated.

British Changes

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tion will apply to all techniques, including magnetic tape or wire.

There is one other important change which will enable theatres to play long-running blockbusters without having to withdraw them after a comparatively short period to fulfill Quota obligations. Provision is being made to enable certain theatres to comply with their Quota commitment over a two-year period instead of in half yearly periods, as at present. This concession would presumably enable a theatre under the existing 33 1/3% quota to retain a foreign film for as long as 16 months, provided that the remaining eight months were devoted exclusively to British first features.

Fewer Foreign Technicians

The decision to tighten the regulations concerning employment of foreign technicians also was anticipated. A new clause in the bill stipulates that for a film to qualify as British, every person, in addition to one producer or director, engaged in making the film is either a British subject or a citizen of the Irish Republic or ordinarily resident in the Commonwealth.

There is also a tightening up of the regulations governing labor costs, and these will now be extended to include payments to persons engaged in an administrative capacity.

Other proposed changes provide for the Quota year to coincide with the calendar year; for each British feature to include in the credits the name and address of either the producer or the studio where it was made; sound recordings for British Quota pix must be made in British studios; films using old registered material shall not be registered as Quota except on the recommendation of the Films Council; and maximum fees for film registration and exhibitor and renters' licenses are to be increased.

The new Quota Act is due to come into operation on April 1, 1960 and will run through until the end of 1967.

Jim Grainger Touring

Hollywood, Nov. 3.

James R. Grainger, prexy of Inter Continent Releasing Organization, is on a national tour to meet with ICRO distribs and exhibs on companys' first release, Benedict Bogeaus' "Jet Over the Atlantic."

Trek will take exec to N. Y. and Chicago, where he'll attend TOA session, plus other midwest and eastern cities.

Go on With Oscar Though U Out

The decision on whether the industry will sponsor the 1960 Academy Awards telecast over NBC-TV is still dangling. Eric Johnston, president of the Motion Picture Assn. of America, said in N. Y. Monday (2) that the question will be settled one way or the other "within a few days."

A few days is all the industry has to make up its mind. Its option to sponsor the event already has run out and has been extended for a few days by NBC. Other sponsors are said to be standing by and willing to negotiate to bankroll the show.

Overall cost of the show is about $800,000, of which $150,000 goes to the Academy of Motion Picture Arts & Sciences. The companies in the past have backed the show on the basis of one-quarter of one percent of domestic film rental. Only exception was Universal, which put a limit of $50,000 on its annual contribution.

Now, U has refused to come in at all. But even if it had, the past formula wouldn't have produced sufficient coin to bankroll the show. There have been talks with NBC trying to get the price down. This is tied in with the fact that this is the last year of the NBC deal with the industry and future years' sponsorship is dangled before the net, provided it makes concessions.

Impression is that the companies (sans Universal) have pretty much made up their minds to sponsor the Academy telecast again. What they're trying to settle is the method of allocating the costs. Subject was touched on briefly Monday at the MPAA powwow with the Congress of Exhibitors. Several of the company toppers, including 20th-Fox prez Spyros P. Skouras and United Artists chief Arthur B. Krim, are known to favor sponsorship by the industry.

It's been argued by others that, even if Oldsmobile or son other sponsor puts up the money, the impact of the telecast would be essentially the same, and that the costs are out of proportion with the concrete results.

Contract Murder Service, Brooklyn Saga, Due For Native Locale Filming

Film based on the Burton Turkus-Sid Feder book, "Murder Inc.," will be produced by Burt Balaban and Larry Joachim and released by 20th-Fox. Balaban is trying to get former N.Y. Mayor William O'Dwyer to play himself in the picture.

Acquisition of the property by Balaban's Princess Production Corp. was reported by the producer in N.Y. Monday (2). Film will roll on the streets of Brooklyn and Manhattan in December. Turkus was the N.Y. City assistant district attorney who originally brought the seven leaders of a gang called "Murder Inc.," to trial and eventually to the electric chair.

A Boost for Roy Robbins

Philadelphia, Nov. 3.

Roy Robbins, longtime Stanley Warner publicity man, named director of advertising and publicity for the SW Theatres Philadelphia Zone.

He succeeds Everett Callow, who has moved to new post with Cinerama Inc., in New York.

Romancing TOA

Continued from page 5

enter production. At the same time, in order to gain the support of the film companies, they have also sought permission for the production companies to acquire theatres in the U. S. TOA believes it made some progress last year when Victor R. Hansen, then head of the antitrust division, attended the convention in Miami Beach. **However, Hansen gave a prepared talk and declined to answer questions from the floor.** Exhibitor leaders nevertheless had an opportunity to confer with him in unofficial sessions.

Another indication of the support of the film companies is the extent to which they are cooperating in bringing "new faces" to the convention. The "new faces" campaign has won the wide support of TOA and the convention gives the film companies an opportunity to unveil some of the "faces" they are grooming for what they hope to be future stardom. Almost every one of the major companies will have one or more players at the four-day meeting. The cost of importing the talent is being wholly covered by the film companies which, incidentally, are also supplying material—blowups of stars, posters, banners, etc.—for decorating the meeting rooms.

The Agenda

The convention officially opens at 10 a.m. Monday (9) with Chicago's David Wallerstein, the honorary chairman, delivering the welcome address. Samuel Rosen, Stanley Warner exec veepee, will be the keynote speaker. Sam Pinanski will introduce the new officers, with Albert Pickus expected to be the new prexy succeeding George G. Kerasotes. Ernest G. Stellings will deliver the report of the board of directors and executive committee and Kerasotes will give the president's report.

Highlight of the second day will be a showmanship session presided over by Robert W. Selig. Guest speakers will be Margaret G. Twyman, of MPAA; Joseph E. Levine, head of Embassy Pictures; Max E. Youngstein, v.p. of United Artists, and M. B. Smith, v.p. of Commonwealth Theatres. Bill Veeck, president of the Chicago White Sox who is noted for his showmanship techniques in baseball, will be a luncheon speaker.

A word from distribution is the major event of the third day. The entire morning has been set aside to allow distribution executives to outline their product plans for 1960. Speakers include: Leon Blender, American International Pictures; Charles Boasberg, Warner Bros.; John P. Byrne, Metro; Maurice Goldstein, Allied Artists; Alex Harrison, 20th-Fox; William J. Heineman, United Artists; Rube Jackter, Columbia; David A. Lipton, Universal; Irving Ludwig, Buena Vista, and George Welter, Paramount.

The closing day's session will be devoted to such subjects as drive-ins, maintenance and operations, equipment, light, business stimulators, personnel and management, and concessions.

Twentieth-Fox production chief Buddy Adler is scheduled to speak at the luncheon session of Thursday (12). It's expected that Adler will devote his talk to Hollywood's effort to develop "new faces." Also set to speak at the same luncheon are James H. Nicholson and Samuel Z. Arkoff, execs of American International Pictures, which is hosting the feed.

A trade show, put on in association with the National Assn. of Concessionaires, will be open during the duration of the convention.

'Tenth Man'

Continued from page 2

play "deeply moving" and believed, that if translated, it would make a "marvelous" addition to the Yiddish language stage.

Chayefsky was asked to be the guest speaker at the midtown's Beth Zion Temple. Principal controversial figure in "The Tenth Man," is the young rabbi, whose Brooks Bros. style and go-getter tactics stand out in marked contrast to the Orthodox, deeply religious members of his little congregation.

Distribs and Exhibs Holding Hands When Facing Adverse Legislation

A joint exhibitor-distributor legislative policy committee has been organized by the American Congress of Exhibitors and the Motion Picture Assn. of America. The action was taken Monday (2) at a meeting of the executive committee of the Congress of Exhibitors and the presidents of the MPAA companies.

According to Eric Johnston, president of the MPAA, and S. H. Fabian, chairman of the C. of E., the purpose of the new committee is to coordinate exhibitor and distributor efforts in various fields of Government legislation, including Federal and State. The committee, which will consist of three representatives each from the MPAA and the C. of E., will determine what legislation should be opposed and how to act on various bills affecting the film industry. The new committee, it was disclosed, would work through the Council of Motion Picture Organizations and other industry groups to carry out the decisions reached by the legislative policy committee.

Other actions taken by the joint meeting, part of a continuing series of sessions aimed to improve distributor-exhibitor relations, included:

A decision to fight vigorously as a group in combatting censorship "in any place that it may arise."

A reaffirmation of interest in the employment of conciliation as a means of settling exhibitor-distributor differences. The results so far in the use of conciliation, Johnston said, "have been good," but he noted that it had been in operation too short a time to form a definite opinion. He indicated the committee on exhibitor-distributor relations would continue to meet to see "what happens on the conciliation requests." He added that the committee would also keep tabs on other facets on exhib-distrib relations. Fabian noted that he "had the impression that all was going well in the use of conciliation except in minor instances." However, he stressed that the fact that very few cases were being appealed indicated that they were being settled on the lower echelon.

Fabian reported that the committee on more product was still seeking a formula for the companies to produce more films. He said the talks so far "have been very vague and exploratory" and no formula for getting more films on the market had as yet been found. He said the C. of E. was prepared to finance production, but he pointed that the film companies didn't need the money.

Company presidents at the meeting included Barney Balaban, Paramount; Spyros Skouras, 20th-Fox; Abe Schneider, Columbia, and Joseph R. Vogel, Metro. The other companies were represented by top echelon officers.

Variety Officers Meeting

Pittsburgh, Nov. 3.

Variety Clubs' International officers will gather here, the birth-city of Variety, for a two-day session Thursday and Friday (5, 6).

Presided over by International chief barker George W. Eby, the business sessions, calling for a review of all tent activities and charities, along with plans for Variety's upcoming Toronto convention, will be capped with a dinner at the Roselia Foundling and Maternity Hospital.

Skouras Rejects 'Classification'

Spyros P. Skouras, president of 20th-Fox, joined the roster of those opposed to the classification of pictures this week. Skouras said in N.Y. on Monday (2) that he was "completely opposed" to the idea and that it would be "very detrimental" to the industry.

The 20th topper opined that classification would simply serve to accentuate the sex content in films. "Our pictures have wide international appeal because they are the cleanest pictures made anywhere," he held, nixing the notion that recent trends in flims had brought about a change.

"What we make in Hollywood should be good for everybody, or it's no good at all," Skouras said. This despite the fact that even the Code administration has admitted that it can no longer hold the line and that a Code seal today no longer guarantees films suitable for the entire family.

"If we go in for classification we would lose the international market," Skouras argued. "Then we'd make pictures like the Europeans do."

Skouras said the U.S. market needed more pictures. He added that the casting situation today was "worse than ever" and the imperative need of the moment was to develop more marquee names.

Tennessee Williams Sez He's Finished Scripting Pix; Hates to Re-Create

Tokyo, Oct. 27.

Touring Tennessee Williams indicated here that he has spelled finis to his career as a screenwriter.

"I'm not going to write films any more," he told VARIETY. "One's energy and one's creative life are too short to create a thing in one medium and then go back and create it in another. I insisted on doing 'The Fugitive Kind' because of Marlon Brando and Anna Magnani."

That film, now being lensed in New York, is based on Williams' earlier "Orpheus Descending," which comes from his "Battle of Angels." In the past, the playwright has written screen adaptations to four of his plays: "Glass Menagerie," "Streetcar Named Desire," "Rose Tattoo" and "Baby Doll." "Streetcar," which is Williams play, is also his choice for the best screen presentation of his work.

Williams expressed unhappiness with the screen version of "Cat on a Hot Tin Roof." He said, "I was disappointed in it despite the fact that it made a lot of money. I thought artistically, it was not psychologically valid. And there was too much talk. I'm surprised the public was interested in all that talk."

Williams added: "The censorship problems were insurmountable. I don't think they could be solved at all. I think they (the producers) did the best they could. I don't want to low-rate it. I just don't have to like it."

In addition to "The Fugitive Kind," now in production is "Suddenly, Last Summer," being made in England with Miss Taylor, Montgomery Clift and Katharine Hepburn in starring roles. For Paramount, Hal Wallis has "Summer and Smoke" in preparation.

RE-TAG CHARLEY McCARTHY

Public Info Director Now Exec Sec of COMPO

New title of executive secretary of the Council of Motion Picture Organizations was given Charles E. McCarthy by the association this week. He had been billed public information director previously.

McCarthy continues as COMPO's top salaried employee in the wake of the bowout of Robert W. Coyne as counsel. By-laws provide for an exec v.p. but this post hasn't been filled as yet.

Retained as governing committee—or triumvirate—are Sam Pinanski, representing Theatre Owners of America; Ben Marcus, for Allied States Assn., and Abe Montague, Motion Picture Assn. of America.

Herman Robbins, president-chairman of National Screen Service, reelected treasurer of COMPO, was given a scroll by COMPO directors in recognition of his service to the organization and the picture industry in general. Ties in with Robbins' 40th anniversary with NSS.

NBC-RCA's FM Medical Network Due to Bow Soon; 12 Hrs. A Day

Chicago, Nov. 3.

NBC has come a step closer to realizing its third "network," Medical Radio System, which is due to become an operating "service of RCA-NBC" in a matter of months, if not sooner. Through multiplexing on FM, the new web proposes to service doctors with latest medical findings and digested journal material, in their own offices daily. Project has reached the promising stage where doctors are being broached individually for subscriptions.

Henry T. Sjogren, project manager of MRS, was in Chi late last week making presentations to Chicago medical societies and pharmaceutical houses (which would be the principal advertisers), and to bring the American Medical Assn., which bases here, up to date on the medical web's progress. So far, Sjogren said, it has had the enthusiastic acceptance from every quarter.

The FM medical network will program 12 hours a day through the normal office hours, with pleasant music as the staple. Three 15-minute programs would be originated daily to present the current medical news, and each would be repeated thrice, giving the doctors four opportunities to catch them. Price for yearly subscription has been set at $120, which includes, besides the service, the installation of the multiplex unit and its maintenance.

For the first time since Medical Radio System became an actual project, it is calling on doctors to enroll there, a sure sign that it is ready to be launched. Needed now is a medical editor to handle the copy for the professional programs.

MRS will break first in 16 markets and is intended to expand eventually to 70. This, it's believed, would conceivably give the new broadcasting system coverage of 90% of the medical profession.

ABC-TV Belittles 7-City Arbitron

ABC-TV, which has been going all out this season in accenting rating figures and booming them to the press, especially when they're favorable, finds itself stung by the seven-city Arbitrons. So, in a memo to its execs, ABC-TV spells out what it considers the severe limitations of current Arbitrons.

Memo came out just as the web joined the other two nets in signing up for the new national American Research Bureau service, starting next October. At that time, Nielsen will be shelved.

But right now, Nielsen and Trendex are boosted by ABC, while ARB's Arbitron is belittled. ABC sees no inconsistency in its feelings pointing out that comes next October the ARB service will be a national sample as opposed to Arbitron's current seven-city limitations.

But meanwhile, ABC is stung and screaming this way: "Many agencies and newspapers are currently circulating and printing Arbitron ratings as if these were a valid measure of program popularity and success. Unfortunately, they are not . . . Use of Arbitron ratings as an indication of program popularity . . . beyond the seven city area which it covers, could be extremely misleading and result in decisions which are not based on valid information." The memo goes on to explain that the Nielsen 24-Market Reports and the Trendex (25 cities) are much more reliable indices, with the national Nielsen the best of all.

Whitehall's $300,000 CBS Radio Campaign

Whitehall Pharmacal inked with CBS Radio for a gross of $300,000 worth of program time to promote its cold remedy brand. Bankroller took 30 weekly units of daytime soaps, news and "House Party," plus other radio programmatices, on a seven-day-a-week basis for a nine-week period.

Deal, made via Tatham-Laird, kicks off Oct. 30.

Jacoby & Rosen Pacted For Pressagent Series

Hollywood, Nov. 3.

Jess Oppenheimer has pacted the comedy writing team of Arnie Rosen & Coleman Jacoby to pen the pilot script for his projected comedy series about two pressagents. Oppenheimer will select cast and director upon completion of the script of the still untitled pilot.

NBC is financing, and wants the pilot completed before January. Rosen & Jacoby deal was set via the Frank Cooper agency.

'Politics, 1960' As NBC-TV's 'Teaser' In Client Wooing

"Politics, 1960" is a half-hour program NBC-TV will present on Nov. 15, marking the beginning of the networks' Presidential convention and election coverage. But, more than just minor news milestone, the stanza is expected to serve another, more imperative need—as another means of getting a sponsor or sponsors for NBC-TV's costly convention coverage next summer.

"Politics, 1960" a kind of warmup"—for David Brinkley, Frank McGee, Ray Scherer, Richard Harkness and all the other members of the team set to cover the convention, will be a teaser for prospective clients on the high-cost convention coverage proper. NBC and ABC are engaged now in a deep rivalry for sponsors of their respective convention coverage, and what makes the rivalry intense is that CBS has already gotten Westinghouse Electric to cover the expenses of its political telecasts.

Apart from the commercial aspects of "Politics, 1960," NBC is contemplating another 13 half-hours under the same title. If the plans for this additional coverage jell, network will spread the other "Politics" over the subsequent 51 weeks, right up to election time.

Initial program is slugged for a 7-7:30 p.m. slot. Chet Huntley will not be on this opener, because he has his own nightly show to do shortly before "Politics."

'Xmas With Ed Sullivan'

A book titled "Christmas With Ed Sullivan" (McGraw-Hill; $4.95) might be accepted lightly as another of those seasonal Yule production items, primed for the holiday trade, and appealing chiefly because of the name-power of the author and/or the elaborateness of the book's productin values. In some cases it's both.

This one is different. In many ways. It has a special "heart" which is accented strongly in the direction of show biz contributions to the seasonal uplift of mankind—beleaguered Berlin during the airlift, the sick and wounded GIs, and the like.

It is different also because of the overall warmth eclipsing even the name-power of the famed byliners who read like a benefit bill culled from the Authors' League, show biz, sports, clergy and civic leaders.

Sullivan shares byline billing with daughter Betty Sullivan (Mrs. Robert) Precht, and their joint dedication "to Sylvia, with all our love. Betty and Ed" is in keeping with this sentimental omnibus which is a blend of excellent writings from such names as Pearl S. Buck, Alexander Woolcott, Damon Runyon, Heywood Broun, Ring Lardner, J. P. McEvoy, Moss Hart, James Hilton, Manuel Komroff, Christopher Morley, Dorothy Canfield Fisher, Truman Capote, et al., plus the show biz sports' celebs whom Sullivan invited to write their concepts of Christmas. These are simply identified under a common "Dear Ed" salutation—chatty, warm, perforce sentimental, oftimes perspicacious closeups on the Christmas spirit.

Sullivan's own long piece tees off the book. It sets the spirit. He and CBS exec Bob Weitman are at Mass at St. Susanna Church, Rome, where the patron saint of entertainers, St. Genesius, is buried. The next day an Israeli cameraman is guiding them to the town of Bethlehem. *Abel.*

Station Sales Okayed

Washington, Nov. 3.

Twentieth-Century Fox Film Corp. won the Federal Communications Commission's approval to buy Minneapolis, Minn., television station KMSP-TV (channel 9) from National Telefilm Assoc. for $3,500,000.

Licensee actually is a wholly-owned film company subsidiary, Twentieth-Century Fox, Inc.

Sale of KROD-AM-TV, El Paso, by the El Paso Times, Inc., to Southwest States, Inc., of Amarillo for $3,450,019, was also approved. The television property at El Paso uses channel 4 with CBS affiliation.

Southwest States also owns KVII-TV on channel 7 in Amarillo.

Tuesday Going Thataway

That western parlay which for several seasons gave ABC-TV Tuesday night rating preeminence has finally taken the count, indicating anew that the audience has now become selective when it comes to the oaters and can take them or leave them. While a "Wagon Train" and a "Maverick" continue as red hot rating items, others are falling by the wayside, as witness last week's Arbitron communique:

"Rifleman" is now getting beat by NBC's "Arthur Murray Party" in the 9 p.m. period, with CBS' "Bells of St. Mary" way out in front. "Wyatt Earp" in the 8:30 slot took the count from both, "Bells" and NBC's "Fibber & Molly." "Sugarfoot" at 8 was low man on the Arbitron poll as CBS' "Dennis O'Keefe" and NBC's new estern, "Laramie" got the play (latter leading the time period). Similarly at 7:30 "Sugarfoot" was in third position.

But Tuesday's loss is Thursday's gain, with ABC registering a way out front gain on "The Untouchables," according to Trendex. Tabbed Thursday (29), "Untouchables" for its 9:30 to 10:30 slot tabbed a 25.4, with a 43.4 share of audience. Competition was a 11.3 for "Playhouse 90" ("Misalliance") on CBS, and 18.6 for the period on NBC. Latter web had Tennessee Ernie Ford and Groucho Marx.

Val Parnell Blasts Restrictions On Britain's TV Program Hours

London, Nov. 3.

A charge that the whole development of British television is being held up because of present restrictions on program hours has been made by Val Parnell, managing director of Associated Tele-Vision Ltd. Speaking in absentia—he's currently visiting Australia—through a personally signed "column" issued periodically by ATV to the press, Parnell declares that putting an end to the viewing regulations which limit tv to 50 hours' studio programs weekly is one of the most urgent television issues confronting the new Government.

The ATV topper declares that the tv outfits can't train staff as they would wish, nor can they experiment with new programs in off-peak periods. The extension of hours isn't sought so that the companies can make more money, Parnell avers, pointing out that overheads would increase considerably without any proportionate increase in advertising revenue: indeed, "since advertising rates are low at off-peak times, many of our programs would most certainly cost more than the actual money we received in revenue over the same period."

Kind of program that would be provided in any extra forthcoming hours would, says Parnell, cater for workers on shift work able to view in the early afternoon, for women, and for those responding to "minority" shows—talks, discussions, documentaries and the like. New ideas and new shows could be tried out in off-peak times, and more children's programs would be offered.

The ATV exec points out that the BBC would find it tougher than commercial tv to find extra money for extra hours, inasmuch as its financing is dependent on license money. He states, however, that there's no reason why BBC-TV should increase its hours simply because commercial tv does so.

Gitlin's Ballet Twosome

Irving Gitlin, who has for the past several weeks been off in his private corner dreaming up new and varied special fare for CBS-TV, is understood to have come up with the outlines on two 60 or 90-minute video ballets in 1960-61.

Producer Gitlin has already assigned CBS orch conductor Alfredo Antonini to work on a dance adaptation of the David-Bathsheba tale. Name of the other work was not disclosed.

Burns' Six-Point Plan to Upgrade TV Educ'l Impact

RCA president John L. Burns sees television offering "a practical and immediate means for the greatest forward stride in education since the invention of the printing press and the textbook."

Speaking last week at a meeting of the National Assn. of Educational Broadcasters, Burns outlined a six-point plan for a "massive upgrading in the quality of education through the modern technology of electronics."

"In schools generally," Burns said, "the chief reliance is still on the teacher, the textbook and the

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'When TV Goes To Sleep In Summer Gould Goes To Sleep With It': Crosby

New York Herald Tribune tv critic John Crosby got good and sore at last week's N.Y. Times column in which Jack Gould rapped newspapermen who accept junkets. In fact, he was so sore that he went on Mike Wallace's WNTA-TV show last night (Tues.) with the following give-and-take ensuing:

Wallace: Just how free from influence are you gentlemen of the press? Your fellow-critic, Jack Gould of the New York Times, searched his soul the other day and came up with this: "Why would journalists' junkets continue if the company that picked up the bill did not feel it had a determining influence over what appeared in the paper?" Now, John, I'd like you to answer this question. "Have you not accepted free trips and valuable gifts from time to time?" And, "Is there not the possibility that this, from time to time, has colored your judgment?" . . . You have recently returned from Hawaii, sent there by the, I shouldn't say sent there, invited there by the American Broadcasting Co.

Crosby: Yes.

Wallace: Did they pick up your tab?

Crosby: They did.

Wallace: You spent how long there?

Crosby: I think five days.

Wallace: You've been to Paris?

Crosby: Yes.

Wallace: Sent there by NBC?

Crosby: No, not sent there, now come on . . .

Wallace: Invited there by NBC!

Crosby: Invited there . . .

Wallace: The bill paid by NBC?

Crosby: No. I think KLM, which never got mentioned. But I read that column too, and I think Jack Gould ought to be spanked for writing, because . . . I read it correctly, Gould said that today's members of the press are in no position to criticize these quiz producers or these crooked quiz winners . . . he's putting us in the same bracket as crooked quiz winners, because of junkets. Now I don't know if the propriety of junkets has ever really been thrashed on junkets. But I'm not the only guy that's gone on junkets. Congressmen have gone on junkets, Times reporters have gone on junkets, Times editors have gone on junkets. These are an old, old thing and gradually they are disappearing.

Wallace: Do you think it's a good idea to go on junkets? I don't understand how your going to Hawaii, because "Adventures in Paradise" is a television . . .

Crosby: "Adventures in Paradise" got murdered.

Wallace: That has absolutely nothing to do with it.

Crosby: In other words, you asked me before, did this color . . . it did not color anything about "Adventures in Paradise." It not only got murdered by me, it got murdered by everybody who went on that junket, not because of any exaggerated feeling we had to, because it is a bad show. Now I went with Garroway to Paris, because I thought that was a very interesting idea to see "Today" in Paris and see it taped. Gould wasn't there, Gould doesn't like to travel. Also, Gould has a rather difficult problem. Television goes to sleep in the summer time, about June 1, and doesn't wake up until about September—there's nothing to write about. And Gould goes to sleep right along with it. And the Times can afford Mr. Gould, but I have to get up four columns all summer long . . . about reruns of "Laramie," and this is exeremely difficult. So we have . . . getting out of town and looking at other things . . . also we learn something on these junkets.

Wallace: Well, then, isn't it possible that one of the expenses of doing business would be to

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Bob Banner Sets 'Homicide' Series

Bob Banner Associates is working up a half-hour pilot, to be shot probably in New York next February, called "Diagnosis Homicide." Besides that, the Banner group, which co-produces the CBS-TV Garry Moore Tuesday hour, is mapping out a format for a second telefilm show, this one an anthology.

"Homicide," based on laboratory crime detection as laid down in Lawrence G. Blochman's "Casebook of Dr. Coffee," will be Banner's first private tv film venture. Besides the two tv films pilots, BBA is thinking sometime in the future of converting "Candid Camera," currently a feature on the Moore show, into a weekly half-hour format.

On the legit front, BBA is mapping out a musical adaptation of Jean Giraudoux' "Apollo de Bellac." Banner and his wife Alice are working on the book, with music by Keith Textor and Marilyn Scott and lyrics by Alan Scott. The music-lyrics team make up Scott-Textor, the tv jingle outfit. Banner did the Giraudoux entre-acter on "Omnibus" some seasons past, but then it was sans music.

NOW PLAYING: 'RAPE OF TAPE'

Sit Tight, They're Coming

Tomorrow's (Thurs.) the big day! The first official Nielsen rating pocketpiece of the season with a complete listing of all '59-'60 entries, new and old alike, will arrive in New York, flown in from Nielsen hqs. in Chicago. This is the one they've been waiting for, giving the "definitive picture" of who's been doing what to whom.

Up to now the major reliance has been on the Arbitrons and the Trendex tallies, but ask any agency man and he'll tell you that the Madison Ave. ball rolls with the Nielsen pocketpiece.

And if past custom is observed, the tv networks will be having their couriers posted at the airport to await the arrival of the Nielsen Special. If they had their way about it they'd even have a motorcycle escort into town.

How Ed Wynn Discarded Funny Suit After 50 Yrs. Basis For Desilu Entry

Hollywood, Nov. 3.

One of the more intriguing shows slated for later in the season is Ralph Nelson's "The Man in the Funny Suit." This is the "Inside 'Requiem for a Heavyweight'" story, the behind-the-scenes drama—and take Nelson's word for it, drama there was—of the production of that "Playhouse 90" segment.

While Nelson, who directed "Requiem" and is writing, producing and directing "Funny Suit" for "Westinghouse Desilu Playhouse," doesn't want to tip the entire story, he does tell enough to indicate the extent of the drama inherent in the yarn. Story concerns the backstage hassle surrounding Ed Wynn, who was essaying his first dramatic role after 50 years as a comic.

The problem was that he coudn't act, he was almost amateurish. Nelson recalls. He couldn't strip off that "funny suit," couldn't unlearn 50 years of a different kind of show business.

It got so bad that Nelson, writer Rod Serling and even Keenan Wynn demanded, however reluctantly, that Wynn be yanked from the show. Martin Manulis, then the producer, insisted that Wynn stay. Manulis had a lot going on this—it was the second show of "Playhouse 90's" first season, and Manulis couldn't afford to yank Wynn after all the ballyhoo surrounding his first dramatic effort.

That's the basic story. How the problem was resolved, how Wynn came off a hero, is the part of the story Nelson would prefer to reserve for the screen. Both Ed and Keenan have agreed to play themselves in the drama, since the situation marked a turning point for

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NBC's 26-Wk. Deal On New Western

Hollywood, Nov. 3.

Four Star Television has sold its 11th series, this one another western starring Brian Keith. Pilot was titled "Winchester" when shown on "Zane Grey Theatre," but will be retitled as a series.

NBC-TV has committed for 26 half-hours of the western, for an unspecified starting date and time slot. Production will get underway shortly at Four Star, as soon as the producer choice is made. Sam Peckinpah wrote and directed the pilot, with the proviso that he would become producer if the series sold. It's not definite now whether Peckinpah can undertake the assignment, and start of production will await his decision.

INGMAR BERGMAN'S BBC-TV DRAMA STINT

London, Nov. 3.

Swedish director Ingmar Bergman has been inked by BBC-TV to produce Strindberg's "Spook Sonata" next year. Play will figure in a weekly skein of Sunday evening programs, starting January, that survey the 20th century theatre.

Starting April, the web is to televise Shakespear's histories in 60-minute form on alternate Tuesdays.

Buddy Bregman, Fisher Entries Win Acceptance

Hollywood, Nov. 3.

A veteran feature and telefilm scripter and a conductor-composer will make their debuts as live television producers via the CBS Television Workshop here. The writer will write and produce "Goodbye Hannah," a suspense yarn that will also serve as a pilot for CBS-TV.

The composer-conductor is Buddy Bregman, who will take the producer's chair for the first time with an hourlong musical, "The Song and Dance Man." Show will trace the history of song-and-dance men from minstrel days to the present, with young talent doing impressions of the famous artists in the field and Jack Haley a possibility as narrator.

Two shows will probably be taped under the direction of Norman Felton, CBS-TV general program exec and head of the Workshop. He's already got some four other projects in works as well.

Watch Ratings On NBC's 'Riverboat' '5 Fingers' Status

Don't be surprised, goes the word, if the NBC-TV Saturday night "Five Fingers" winds up as the first major casualty of the new season. Ratings on the show have been disappointing. In fact, its 9.5 Nielsen is even lower than the "Cimarron City" which it replaced.

There's one other major hour entry on the NBC-TV roster that appears to be in an iffy status, depending on the rating of the next few weeks. That's the Sunday evening "Riverboat," which has also delivered below-par ratings. Understood network has the Irve Tunick "People's Court" hour documentary-drama series standing by as a replacement for "Riverboat," should the web decide to dump it. Network is high on the Tunick pilot entry.

"Five Fingers" is out of the 20th-Fox TV shop. "Riverboat" is an MCA-Revue entry.

CBS-TV Pacts Krumgold For Civil War Series

Joseph Krumgold has been signed by CBS-TV to produce a Civil War series for the web in 1960. Producer-writer Krumgold was brought in by Irving Gitlin, who is in charge of "creative projects" for CBS News.

Krumgold will collab on the tv skein with American Heritage mag and historian Bruce Catton. New CBS proucer recently returned from Europe where he did a biographical film on the life of architect Mies van der Rohe, done at the request of the Museum of Modern Art. Krumgold is also writing two segments of this season's "Conquest" show on CBS-TV.

ABUSE MAY COST NBC MILLIONS

By GEORGE ROSEN

Around the networks they call it "the rape of the tape." But call it what they will, the most unbelievable and unforseen problem has been rearing its head in connection with the advent of pre-taping of the tv specials.

The situation is becoming so acute that it could well wind up costing NBC—upon which the major brunt of the pre-taping practice has fallen—millions of dollars. Unless, of course, NBC can find ways and means of remedying the situation. As it now stands NBC can go "for broke," but good, as "the network of the specials" and dissipate all the profits accruing from some $60,000,000 sale of specials.

When, a couple of weeks back, NBC blew the whistle on the comics, producers and directors who were abusing the tape privileges out at the Burbank studios on the Coast, it was only the forerunner of the sad awakening confronting NBC in getting the full measure of how tape was rocking the specs. Subsequently:

(1) NBC got a bill from Hubbell Robinson Productions for $290,000 for taping overages on the Rosalind Russell "Wonderful World of Entertainment" which premiered the Tuesday night "Ford Startime" series. (All told the 90-minute entry toted up to something like $750,000);

(2) Taping overages on the "Sunday Showcase" premiere, "People Kill People, Sometimes" ran to $75,000;

(3) The Ingrid Bergman "Turn of the Screw" (also "Ford Startime") cost NBC $35,000 in taping overages;

(4) The two-part "What Makes Sammy Run" overage ran to $60,000;

(5) Pontiac spent an approximate $250,000 to pre-tape the Mort Sahl special. It's not happy with the show and has shoved its presentation back to January with the possibility that it may not even go on.

The tape money crisis stems from a variety of reasons. For one thing, there's a shortage of equipment (and what equipment there was even broke down during the "Wonderful World of Entertainment" taping). Because of this shortage, the crews have been obliged to work through the night.

Also, the directors and the stars have taken to playing it just like the Hollywood studios; in some instances as many as 12 and 15 "takes" are made on individual scenes with a resultant practice of "rushes" as though a $4,000,000 pix production were at stake. And finally, the more exacting standards that apply to tinted specials have been taxing the tape use.

CBS found out a long time ago the inherent abuses and mounting costs involved where tape is concerned (dating back to the two-part "For Whom the Bell Tolls," which nicked the web for something like $200,000 over-budget expenditure). That's why CBS has clamped down on tape and is now doing most of its specials live. ABC doesn't have enough of them to invite any particular problem. In any instance, it's the network that falls heir to the overages.

While the problem is basically an NBC one, it goes beyond a one-network rap, for unless the producers, directors and stars can learn to "live" with tape within a reasonable economic framework, it can only scare the hell out of the rest of the industry.

CBS Radio's New Agency

Having lost Doyle, Dane, Bernbach to the rival ABC, CBS Radio took on a new advertising agency this week. Sudler & Hennessey will handle the radio net's own advertising commencing immediately.

Louis Dorfsman, CBS Radio ad veepee, made the deal.

All 8 CBS-TV Situation Comedies Standing Pat on Canned Laughter Despite Edict; Web Queried Only 2

Hollywood, Nov. 3.

Despite CBS prexy Frank Stanton's edict eliminating laughtracks from the web's comedy shows, the canned laughter will continue to be an integral part of all eight of the network's filmed situation comedy stanzas.

A VARIETY poll of all the producers involved indicated that none of them have received any instructions anent laughtracks from CBS-TV; in fact, only two of them have even been queried.

One query from the web went to the Ann Sothern Show to find how many shows ahead it was with laughtracks — producer Devery Freeman never heard from the web after that.

Another inquiry, directed at the Betty Hutton Show, asked what type of laughtrack the show employs, and when production head Doc Merman replied it was straight out of the can and that he'd go on using it as long as the sponsor insisted. No more was heard from CBS. All six other comedy producers at the network have had no word from CBS, instructions, queries or otherwise. All six likewise indicated that as far as they are concerned, they will continue to use laughtracks.

One, a highly respected producer of a longrunning comedy stanza, said he'd fight CBS all the way down the line on the laugh track issue, declaring the Stanton edict is "absurd and unthinkable"—but since he's received no instructions, he's not worrying about it at this time.

Another producer, Sheldon Leonard of the "Danny Thomas Show," said "we're exempt from the edict

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The Hot 3-Web Race

Pending the arrival tomorrow (Thurs.) of the season's first definitive Nielsen pocketpiece on coast-to-coast ratings, the 24-city Nielsen wrapup for the Oct. 18-25 period offers a revealing pattern of the '59-'60 semester thus far. That it's a hot tight race between the three tv networks is indicated by the following average audidience seven-night 7:30 to 10:30 spread:

CBS-TV: 19.1
ABC-TV: 18.0
NBC-TV: 17.9

This suggests that, depending on which web tends most to its fixin' and mendin' most any night can go any which way. Even tighter is the weekly average on the share-of audiences spread, as witness:

CBS-TV: 31.8% share
ABC-TV: 30% share.
NBC-TV: 29.9% share.

(Other 10% goes to the indie stations).

Buick Seeking Fast, Fast, Fast Relief On Hope

As was anticipated, the auto companies, caught in the middle of the steel shrinkage with most of them forced to either halt or trim production on new cars, are asking the networks for some relief on their bigtime tv commitments, or trying to invite outside co-sponsorship.

McCann-Erickson, locked in with its series of Bob Hope specials for Buick, has been trying to line up a couple of sponsors to take over one or two of the Hope entries. It appealed to Timex, for one, but the latter is fully committed for its series of Frank Sinatra specs.

Pontiac has postponed the second of two specials to be produced by Gene Kelly's Kerry Productions until sometime "after the first of the year." The special was to be produced for Kerry by Bob Wells, who just returned from conferences in New York with the MacManus, John & Adams ad agency, repping Pontiac. A format had been agreed upon and the production go-ahead given, when at the last minute, the agency informed Wells and Kelly that the show was to be postponed. Program was to have aired Dec. 24.

It's likely that radio, rather than tv, will feel the brunt of the pullbacks. (In the case of the tv specials, the networks will hold the automotives to their commitments if they are unable to bring in substitute clients.) In the case of radio spots, however (and all the companies have been using them heavily), it only takes a couple weeks' cancellation notice. These are starting to come in.

B&W MOVES IN ON LORILLARD DEFECTION

Another ciggie outfit, Brown & Williamson, stepped in to fill the upcoming hole in ABC-TV's "Bourbon Street Beat." Hole was drilled by Lorillard, which through its agency Lennen & Newell, served notice that it was taking its participations out of the hour-long vidfilm series comes January.

Ted Bates, representing Brown & Williamson, moved in, taking the average two minute of weekly participations, starting in January. Show is telecast Monday nights at 8:30.

Aaron & Zousmer In NBC-TV Dickers

John Aaron and Jesse Zousmer are expected to end up very soon producing a series for NBC-TV. Aaron and Zousmer, who had a blowup in their several-year association with CBS-TV over alleged affronts to the show by network prexy Frank Stanton, are dickering with NBC to do the new tv package under their own A&Z banner.

Handled in the current NBC dickers by MCA, Aaron and Zousmer officially leave "P to P" now that CBS-TV has inked Alan Neuman to produce the Friday night stanza. A & Z promised to stay on with the show only as long as it took CBS to find a substitute for them. Neuman leaves shortly for London to start work on taped interviews for "P to P."

There have been no disclosures as to the exact nature of the type of program Aaron and Zousmer will do for NBC. A spokesman for the latter would say only that, since the team has severed its CBS relationship, "naturally, (NBC) is very interested in them."

'OCT. BEST MONTH IN HISTORY': WRCA-TV

WRCA-TV, the NBC flag in N. Y., claims that October was the best single month in is history. Station, behind the added impetus of heavy motion picture and legit theatre advertising, rack a 19.3% gross sales gain over the previous record month.

Ten-month sales figures for WRCA-TV were up 17.5% over the same Jan.-Oct. period during 1958, according to station chieftain Max Buck, who anticipates that 1959 will be the best selling year the station has had. For the first time in three years, WRCA-TV has gone SRO on prime time 10 and 20-second spots.

Azcarraga's Caution on U.S. Vidpix Alarms Distribs on Future Mex Sales

Emilio Azcarraga, Mexico's tv industry kingpin, has taken a strong stand against telecasting dubbed American vidfilms. His anti-film position encompasses the amount of violence in such vidpix, the quantity of telepix telecast, and the prices paid for series.

Azcarraga is prexy of Telesistema Mexicano, which has the prime station outlets in Mexico City, as well as holding influential spots in other tv stations throughout the country. Azcarraga's sentiments were expressed in a letter to American ad agencies and if they are widely acted upon, Mexico will no longer be the top Latino market for American telefilms. (One immediate result is the reported cancellation of a contract involving "Four Just Men," an ITC property sold to sponsor for telecasting in Mexico City.)

Azcarraga's letter to U. S. agencies read, in part, as follows: "We wish to ask your valuable cooperation regarding the grave problem that the exaggerated number of filmed programs dubbed in Spanish is presenting this organization. At present, Telesistema Mexicana is screening more than 30 filmed programs of this type every week over Channels 2 and 4. This means that our balance between filmed and live programs is being seriously affected and we are faced with the justified fear that we may be the object of increased censure from the authorities and the public who have, on various occasions, already called our attention to the alarming quantity of filmed programs prevailing, based on criminal themes, theft and revenge, where the law of the revolver prevails.

"In order to avoid this state of affairs in our programming, we consider it necessary to be consulted before new filmed series are contracted, no matter if these are for a new time slot or to replace an existing show. This manner of thinking could also apply to the contract renewal of series that are at present being transmitted. In order to avoid the screening of programs of the same type on the same day and at similar hours, it is our intention that from now on Channels 2 and 4 will not be repeating any filmed or dubbed programs."

Azcarraga's letter also suggested that the maximum price for a half-hour episode should be $400 and $600 for an hour, with 15% agency commissions added, as well as mailing costs and customs duties. (Prevailing price in Mexico City runs from $350 to $900 per half-hour.)

'People's Choice' Sold in Key Cities

ABC Films' "The People's Choice," which is being scheduled widely as a daytime strip, has now been sold in a roster of markets.

The Jackie Cooper starrer was reported as sold in 15 new markets last month, including WRVA-TV, Richmond; KMOX, St. Louis; WDSM-TV, Duluth, KHQ-TV, Spokane; KROD-TV, El Paso; and several Canadian stations.

"Adventures of Jim Bowie" has been sold in 75 markets, with 10 new last month. New buys include KGO-TV, San Francisco; WMCT, Memphis; WPST-TV, Miami; WWJ-TV, Detroit; KOMO-TV, Seattle; and WLVA-TV, Lynchburg, Va.

Oliver Unger's Daughter Killed in Auto Crash

Carol Unger, 16, daughter of Oliver Unger, prez of National Telefilm Associates, was killed in a N. Y. auto accident Saturday (31) night.

She was a passenger in a car, driven by 19-year-old Charles Borrok, when the car he was driving struck a concrete divider on Major Deegan Highway in the Bronx. The couple was returning from a fraternity Halloween dance at New York U.'s Bronx campus. The boy, although injured, survived the accident.

WCBS-TV's Cinematic Sweep on Top 10 Ratings

WCBS-TV, with the largest backlog of features in the seven station N.Y. market, continues to dominate the cinematic ratings.

Recent VARIETY-American Research Bureau tab of the N.Y. market, gave WCBS-TV 10 of the top 10, with WRCA-TV getting into the "top 10 act" via its tie with WCBS-TV in the number 10 spot. "Late Show" features of the CBS-TV flagship station accounted for six of the outlet's top 10 spots.

Telefilm Export Assn. Draws Up Working Draft

A proposed draft of the projected telefilm export association will be submitted today (Wed.) at a meeting of the formulating working committee, chairman of which is Merle Jones of CBS.

The proposed draft was blueprinted by William Fineshriber Jr., and George Muchnic, both of whom were hired as consultants for the projected association. The draft, mapped to conform with the Webb-Pomerene Export Trade Act, is understood to include such items as bylaws, qualifications for membership and scale of dues for participating companies.

Reportedly, in order to qualify for membership, a company must be engaged in the export of tv programs, either on vidtape or film. Whether such companies as Desilu and Four Star qualify under that provision is being explored. Desilu and Four Star, as well as a number of other major Coast indies, are primarily telefilm producers and do little, if any, foreign distribution on their own.

One of the provisions of the Webb-Pomerene Act is that association membership should be limited to those actively engaged in exporting.

Other than Jones, members of the working committee include Herbert L. Golden, United Artists Television; Morris M. Schrier, MCA-TV; and Alfred R. Stern, NBC.

ATFP Elects Fries

Hollywood, Nov. 3.

Charles W. (Chuck) Fries, exec in charge of studio operations at Ziv, has been reelected prez of the Alliance of Television Film Producers, which shortly begins contract negotiations with the Writers Guild of America, the Screen Actors Guild and the Screen Directors Guild.

Bernard Weitzman, Desilu v.p., was elected v.p. of the Alliance; Revue v.p. Manning O'Connor was voted to post of secretary, and Filmaster prexy Robert W. Stabler to the treasurer's slot.

WOR-TV'S 'WE GOT THE GENUINE THING'

WOR-TV, N.Y., which relies heavily on feature films for programming, appears to be trying to cash in on residual publicity accruing to oldies when new adaptations are telecast.

Recently, when NBC-TV telecast the Jerry Lewis starrer "The Jazz Singer," WOR-TV on the same night, immediately following the Lewis rendition, telecast the "Singer" oldie starring Al Jolson. Station picked up some rating points, too, according to Arbitron. On Sunday (1), the RKO Teleradio indie telecast "The Fugitive" at 9 p.m., starring Henry Fonda, a movie adaptation based on Graham Greene's "Power and Glory." The Phoenix Theatre stage adaptation was telecast recently by WNTA-TV in its "The Play of the Week."

WBC's Deal With Debow On 'Youth' Syndication

Unable to work on selling the stanzas itself, Westinghouse Broadcasting inked a deal with Financial Communications Inc., a new syndication house run by Jay DeBow, to distribute tapes of "Youth Wants to Know" and "American Forum of the Air." Programs, owned by Ted Granik, are aired principally over all WBC's tv stations and over the Washington and New York outlets of Metropolitan Broadcasting, but it'll be up to the DeBow unit to peddle the shows elsewhere.

Three or four other stations carry the show, but in the months that WBC has begun producing the two Granik pubaffairs packages, further sales have been hard to negotiate, if only because WBC is not set up for regular syndication.

Debow was formerly vicepresident at Merrill Anderson Co., a financial advertising agency.

Mort Zarcoff, staff assistant in NTA's creative programming department, promoted to production coordinator . . . "Sergeant York" will be the fourth holiday pix special on WCBS-TV, N. Y., under the "Schaefer Award Theatre" banner Nov. 25.

Syndication Review

WINTER TV BASEBALL
With Al Helfer, commentator; others
Producer: Max Cooper
Director: Ed Scherer
Tape Editor: Arnold Midlash
90 Mins., Sat., 10 p.m.
WBKB, Chicago (tape)

The current television season will tell whether baseball fever can recur in the U.S. after the summer surfeit, what with two tape syndicationers giving out with hits and runs once a week each all winter long. One of the two, Peter De Met's "Major League Baseball" (reviewed in VARIETY Oct. 21), reprises top games of the season just ended. The other, Max Cooper's "Winter TV Baseball," tapecasts the current Cuban League games. Of the two, the latter seems by far the likelier to catch on.

Old baseball games are like yesterday's news, but the Cuban competition is topical. It hardly matters that the games are a week old by the time they're aired, since the stateside sports pages virtually ignore the Cuban loop.

As a current event, Cooper's show has a continuing line of interest from week to week, with an outcome that won't be known for months to come and all the attendant statistical intrigue. Also the U.S. buffs get a chance to see such relative major league tyros as Tony Taylor, Orlando Pena, Casey Wise, Mudcat Grant, Bob Allison and George Altman developing with the extra seasoning. Still another dimension of interest is given by the rookies and upcoming minor leaguers who play south of the border in winter.

El bezbol in Cuba doesn't seem to have the finesse of our major league games, but the opener (24) was still a thriller. Mike Fornieles (of the Boston Red Sox) pitched a no-hitter for seven innings before Granny Hamner ruined it with a double in the eighth. Fornieles, who would have got a $1,000 video bonus for the no-hitter, finished up with a 2-0 shutout over the Alemendares Scorpions. The Marianao Tigers won.

The series' exotic values gathers votes for it. Cooper's cameras, equipped with zoomars, not only eagle-eyed the ballgame but also wandered the stands from time to time picking up dandy studies of the demonstrative Latino spectators. There was no forgetting this was a Cuban game, which was most wise.

Al Helfer was somewhat gabby on the play by play but on the whole he did a thorough job, supplying ample background on the players, particularly those unknown to the U.S. aficianados.

Facilities used are those of CMQ, Havana.

No Mex Standoff; Quick Retaliation

Some American vidpix distribs, hit by the Azcarraga edict against dubbed telefilms, are mulling retaliatory action.

At present, a good deal of dubbing is being done in Mexico City, in recognition of the importance of the Mexican market. It's estimated that some $3,000,000 in dubbing fees have been shelled out by American vidpix firms in Mexico City. If the Azcarraga ruling becomes too restrictive, some U.S. vidpixers are thinking of taking their dubbing operation to other Latino centers, such as Puerto Rico or Spain.

It's reported among exporters that there are other motives than repugnance to violence in telepix that has triggered the move of Emilio Azcarrago, Mexico's tv industry kingpin. (See separate story.) He is reported to have bought a 25% interest in TISA, the Latino broadcasting organization formed by Goar Mestre of Cuba. The organization, which distributes vidpix clubs, acts as a buying agent for programming for key stations in Cuba, Venezuela, El Salvadore and Puerto Rico.

Azcarrago's move could strengthen the TISA organization by selecting TISA properties as opposed to the shows pitched by U.S. distribs in the market, or bought by agencies in the U.S. for telecasting in Mexico.

But on the theme of violence, a touchy area for U.S. syndicators abroad, no one's sounding off too loudly. The rationale is that U.S. telepix, with their violence, draw audiences and the people like them.

Vidpix Syndication Houses Yen Diversification With Features

More and more syndication houses have taken the diversification path of handling both features and half-hour vidfilm product.

The most recent example is Independent Television Corp., which has acquired a rerun pix package from Medallion to add to its Eddie Small group of oldies. ITC, as other distribs, are in the market for other oldies. Flamingo Films is another example—it's diversification encompassing commercial tv production as well as features. California National Productions, while it has no major cinematic changes, does have a few pix, as does ABC Films. Official Films would like to get into the pix distribution act, but so far hasn't made any acquisitions.

Ziv traditionally has shied away from feature distribution—although in the beginnings it made some syndicated shows out of newsreel footage and westerns. CBS Films, too, has no pix backlogs to distribute—although it had more than a passing interest in the possibility of handling Metro pix when MGM TV decided to handle its own distribution.

Reason for the pix distribution yen even among houses better known for their vidfilms is that oldies round out individual catalogs for selling on the station level. Many times, station buyer turns his thumbs down on a half-hour property saying that his film needs run in the feature direction. Distrib specializing only in half-hour vidpix either must change the station buyers' mind or lose a possible sale. Having both vidpix and cinematics is a big plus on the station program buying level. Additional strength accrues to the syndication house if it also has cartoons. In short, the outfit best able to satisfy all the film tastes of stations is in a much better position.

Erickson's Consultancy Settlement With WB-TV

Rod Erickson, under his departure deal with Warner Bros., will become a consultant for the telefilm division on a non-exclusive basis. Erickson had been a v.p. in charge of world wide sales for WB's tv division.

Erickson's termination date hasn't been set, but the former Young & Rubicam exec has worked out a contract settlement covering the WB stock issue. As to the future, he plans to go into business for himself, aligning himself up with a group of entrepreneurs in the broadcasting biz.

Vidpix Production Strains Facilities Of Metro Studios

Hollywood, Nov. 3.

Steady expansion of television film production activity has strained facilities at Metro to the point where one series has had to move off the lot and the studio event went so far as to open exploratory talks about renting stage space at the neighboring Hal Roach lot.

The talks are off, since Metro feature filming is leveling off and the strain will temporarily be reduced. But Metro studio officials have left their discussions on an open basis, to be resumed when and if facilities again reach the straining point. Discussions were held with the received at Roach.

Show leaving the Metro lot is "Pony Express," a California National Productions syndicated stanza, which has moved down the street to Desilu Culver after filming two episodes at Metro. First two stanzas were filmed in Phoenix, while the next 10 will be done at Desilu Culver. Show may then go to Phoenix in January for subsequent episodes.

"Pony Express" move and a decline in feature production which will see only two films in work at Christmas time have combined to take the pressure off Metro and resulted in the abandonment of the Roach discussions.

JIM BACKUS SERIES ON CNP SCHEDULE

Hollywood, Nov. 3.

California National Productions has signed comedian Jim Backus to front a situation comedy telepic skein. Pilot should go before the cameras in the next couple of months.

About a news wire service, it has been tentatively slugged "Press Time." CNP, the NBC celluloid subsid, is putting up the full coin for the stanza, which temporarily is being aimed at the '60-'61 network market.

ITC Sets Offbeat 'Success' Series

Independent Television Corp., with a new show, documentary in nature, has a new sales approach. The show is Jack Douglas' "Sweet Success," filmed excerpts in the lives of successful, but in the main, unfamiliar personalities in business and other pursuits.

The approach deemphasizes rating figures, as such, and accents prestige, non-violence and other elements in the show for would-be sponsors. Deemphasis of ratings and the accent on non-violence is a rarity among major syndie outfits. But then again, it's all according to what is being sold—and the Douglas entry, now being pitched on the regional level, is in the offbeat category.

Each episode follows the life of the personality depicted over a 30-day period. People caught in the initial 13 episodes include Kenyon Brown, partner of Bing Crosby and part-owner of the Detroit Tigers, Eduord Courmand, prez of Lanvin Corp.; Don Loper, Hollywood designer; Paul Weesner, Bon Ami prexy; John Guedel, tv producer.

HOUR VIDPIX YEN STILL HOT

WFIL-TV's Feature Pix Tintup

Philadelphia, Nov. 3

WFIL-TV, strong advocate of color telecasting, will start weekly colorcasts of feature pix Nov. 18, in its regular Wednesday night "World's Best Movies" pix slot.

This will mark the firt time in broadcasting that color feature films will be telecast on a regular weekly schedule, according to Roger W. Clipp, v.p. of Triangle and general manager of the outlet. Clipp has been an active propenent of color use in the industry. Move will add approximately two full hours to station's color tv schedule. During October, WFIL-TV began colorcasting the "RCA Television Newsreel" and the Bell Telephone "What's the Weather" programs twice each weeknight. In addition to these programs, WFIL-TV telecast its "Starr Theatre" and "Breakfast Time" in color each weekday.

Among cinematics to be presented in color are "Drums Along the Mohawk," "Centennial Summer," "Inspector General," "Dodge City" and 'The Magic Box." Station's "World Best Movies" slot opens at 11:15 p.m.

It's Social and Security

Government Agency Demonstrates How To Do Pubservice TV Series Without Budget

Hollywood, Nov. 3.

How to set up a public service program operation without any budget and then to expand this to cover other areas of the country for just the cost of prints has been demonstrated by the local office of the Social Security Administration.

The Hollywood office aired the 100th in its series of 15-minute weekly tv shows this weekend on KCOP. It's already made 30 kinnies of the show, and more recently, eight tapes. Central Social Security Office in Baltimore has made prints for other field offices on six of the shows and will probably transfer the tapes to film and make those available as well.

Hollywood office's show is produced, written and hosted by Social Security personnel. Ed Kramer, manager of the Hollywood office, is emcee, having interviewed such guests on the program as Eddie Cantor, Lauritz Melchior, the late James Gleason Francis X. Bushman, Charles Winninger and other show biz people.

Show is presently written by the office's field agents, Jim McConnell, Hal Curtis, Ed Storr and Joe Saley, with the first few scripts having been done by Ralph Stewart, since transferred to the central office. KCOP has been donating the time, facilities and technical personnel for the Sunday night quarter-hour.

Some months ago, Kramer finally raised a budget for kinescopes, then tapes. Procedure now is to tape the show, send the tapes to Baltimore for screening, with suitable shows then selected for transfer to film. Prints are sent to Social Security field offices, which then take them to local stations with a pitch for time for public service airing. It all started from scratch.

Studios Clinging To Subsid Rights

Retention of vidtape rights to adaptations of old pix faves is a policy of United Artists Television and its affil, United Artists Associated. UAA has made a number of deals with Talent Associates on old pix adaptations for web specials and in each instance has insisted on a vidtape being made, with the vidtape accruing to UAA.

Metro, in its deal with David Susskind's TA, on the adaptation of old pix for specials, also retained subsidiary vidtape rights. Syndication of the vidtape televersions appears as a possibility—but that could only come after a deal is set with the stars, such as Jerry Lewis who did the recent "Jazz Singer" adaptation special. Similar deals for a syndication ride would also have to be worked out with the talent guilds.

Despite the future uncertainties of the market for vidtape adaptations, the owners of the properties want to protect their equity and they're doing it by retaining the vidtape versions.

SAG's N.Y. Powwow

Screen Actors Guild, N. Y., holds its annual meeting tomorrow (Thurs.) at the Hotel Astor, at which time the local branch will hold election of council members and officers, as well as for New York members of the national board of directors.

Nine names are up for seven N. Y. branch executive posts. Dwight Weist is running unopposed for the presidency. There are 11 names up for nine seats on the national board and 13 actors up for the 11 local council seats in contest.

Brit. Exhibs Probe BBC NTA Pix Buy

London, Nov. 3.

The exclusive revealing that BBC-TV had acquired a package of feature films from NTA was raised at the monthly board meeting of the Film Industry Defense Organization (FIDO) last Thursday (29). The matter is to be investigated and a report will be made at the next board meeting on Nov. 26.

Among the films involved in the deal were "High Noon," "Cyrano" and "The Men," all of which were acquired from Stanley Kramer by NTA. Altogether, the parcel included 24 features.

Although the constituent members in FIDO are no longer able to apply the threat of sanctions against a producer whose product is sold to tv, there is always the possibility that the exhibs may choose to go it alone as they did when they slapped on a boycott against David O. Selznick.

One of the main FIDO beefs in both the Selznick case and the present one is that the films were never offered to it, but were offered directly to the web. Some industry leaders believe that FIDO is partly to blame as it is not prepared to pay realistic prices for oldies which it acquires and puts on the shelf.

50% RENEWALS ON 'DING DONG SCHOOL'

"Ding Dong School," now being telecast in from 75 to 80 markets, has been renewed at this date for another 13-week cycle in about 50% of the sold markets. Show, being distributed by Independent Television Corp., is being stripped daytime in all situations.

The Dr. Francis Horwich starrer opened for its first 13 weeks with 50% of its participations sold to national sponsors in many key markets. Same sponsors, a number of them seasonal toy manufacturers won't be riding the show for the next 13-week cycle. At least, they haven't picked up their options as yet. But apparently, there's sufficient spot biz around for stations to renew.

CASUALTIES NO '60 DETERRENT

By MURRAY HOROWITZ

Despite the general disappointment in the hour-long filmed network entries, vidfilmeries on both coasts are planning new 60-minuters. "It's not a case of throwing good money after bad," as one exec put it, but the belief that "we'll make it while the others fail."

Roster of telepix companies with new 60-minuters on the drawing boards for next season—a few possibly for the January casualty period—include Screen Gems, MGM-TV, National Telefilm Associates, Four Star, Roncom Productions (Perry Como's production firm) Warner Bros., et al.

But because of this season's disappointments, it's generally acknowledged that the 60-minute format will be tougher to sell, both to the networks and particular sponsors. This climate is quite different from that which prevailed last selling season, when on the basis of the success of such shows as "Maverick" and "77 Sunset Strip," webs and sponsors were of the opinion an hour format almost ipso facto spelled success.

The prevailing opinion has returned to that old, but valid chestnut, that the "show's the thing," and the time span doesn't spell automatic success or failure. Desilu's "Untouchables," which looks like one of the few real new 60-minute winners, proves anew that there's nothing wrong in going beyond the traditional 30-minute vidfilm span if the show can support it.

Troubles developed in such shows as "Lineup," elongated from 30 minutes to an hour for this outing, when the story lines and characterizations were insufficient to sustain 60 minutes. Other shows such as "The Alaskans, "Adventures in Paradise," and "Riverboat" suffered from the same general malady. Whether "doctoring" at this stage of the game will save the entries remains to be seen.

But in the midst of a more cautious approach, MGM-TV has pencilled in four hour-long entries, two of them to be pilot financed by ABC-TV. The two properties are "The Islanders," and "Asphalt Jungle." ABC-TV has made a similar deal for an hour-long entry with Screen Gems on "Naked City," a series which has had a web run in half-hour form. The two other 60-minuters on the Metro roster are "Mystery Street" and "The Agatha Christie Series."

Four Star has signed up Stewart Granger for a one-hour series titled "Safari," to be filmed on location in Africa. National Telefilm Associates has signed a co-production deal with U.K.'s Harry Alan Towers on "Crime Club," projected hour skein, the pilot of which stars Ben Gazzara. (NTA, incidentally, will be offering "Crime Club" in half-hour format also.) Perry Como's Roncom Productions, under the aegis of Alvin Cooperman, plans four one-hour pilots. Warner Bros., the king of the hour vidfilm makers, is known to have a number of entries on the drawing board. Ditto 20th-Fox.

That's a sizable count for this time of the year. Titles of the properties indicate the content. Again the accent will be on action adventure and crime mellers. But this time, it looks like the 60-minuters will be put in the "what's available" hopper without any predicted magic rating dust weighing in their favor. Like the half-hour series, the "live" taped shows, they'll have to make it on their own.

3d Year for 'Sea Hunt'

Ziv's "Sea Hunt" goes into third year production comes January.

Lloyd Bridges syndication starrer, produced by Ivan Tors, began its run in January, '58. Over the 20-month period, it has been telecast in 203 markets out of a possible 263, and has proven to be one of the most successful shows in the market-by-market biz.

Don Sharpe on Telepix: 'Too Many Carpenters, Not Enough Architects'

Many-Faceted Carlson

Richard Carlson, who plays the title role in Ziv's "MacKenzie's Raiders" is busier than a one-armed paper hanger. He has just completed a scripting assignment for Ziv's web entry "Challenge." He is author of a current feature for Allied Artists, titled, "Johnny Rocco." In addition, he directed the Bell Telephone special series, "The Unchained Goddess." In "Goddess," he also acted the part of a writer.

Carlson, a writer turned actor, also has been active as a director in his own series, as well as "This Man Dawson," another Ziv entry. To top it off, he's prepping a possible Broadway legit entry. On stage, he's been represented as an author by "Western Waters" and "The Skull Beneath The Skin."

Don Sharpe, whose production firms are represented at this outing with three network vidfilm entries, is working on his first hour-long telepix project, in association with CBS-TV.

Project concerns the Baltimore canine corp, an adjunct of that city's police department. Sharpe and CBS-TV programming veep Robert Weitman are due to go to Baltimore Friday (6) to explore the project, slated for next season, with police officials there. Web is planning the hour for a 7:30 p.m. start, the idea being to capture the younger set with the canine exploits featured on the show.

Sharpe, who is partnered with Warren Lewis, had a number of observations about the biz and his role in it. He said he's not interested in selling a show to sub for a mid-season axed program. "There's too good a chance of being another casualty," he stated, explaining that the same set of nervous sponsors would be quick to push the panic button on the new show.

He has no plans to expand his operations much beyond their present level. "His three network shows are "Mr. Lucky," CBS-TV; "Peter Gunn, NBC-TV; and "Man With A Camera," ABC-TV.) Trouble with Hollywood, he observed, is that there are too many carpenters around, trying to duplicate past hits, and not enough architects, anticipating trends and developing new formats. He cracked that the "easiest thing to do is the Warner Bros. routine, using "the same blackboard" for new shows. He added there's more fun in not becoming a "manufacturer."

On the issue of violence and sadism in telepix, he said that those elements will be toned down in this season's outing of "Peter Gunn." The tone down, he added, came as a result of the show's own development and in answer to sponsor objections. "Violence for violence's sake" also will be ruled out of "Mr. Lucky," he added.

Problem with "Man With A Camera" on ABC-TV is the budget allotment of sponsor General Electric which only calls for a 26-week commitment. Sharpe indicated that unless web or his outfit can find an alternate sponsor to make it a full season outing, he might not go for the third round on the show next season.

SAG Cracks Down On WB Violation

Hollywood, Nov .3.

Frantic pace of television film production here last week caused a major blowup between the Screen Actors Guild and Warner Bros. over alleged contract violations by the studio in the area of working conditions for actors.

The dispute was peaceably settled by week's end, but the Guild immediately indicated it was planning similar action against at least one other alleged violator of its basic agreement as the start of a general crackdown on deterioration of contract observance by the harried telefilm producers.

Specifics in the Warner case were alleged violations by the studio of contract clauses governing meal periods, rest periods and other conditions, all relating to the WB television division. Guild sent an accountant to Warners to check its time sheets, called a meeting to bring up the alleged violations and broke into print with its charges, warning that unless the situation was corrected, it would have serious effects on upcoming contract negotiations with the studio.

Warner Bros., obviously shocked that SAG brought the matter into the open, replied that while it might have made some violated some procedures due to the pressures of television film commitments, it did so unintentionally if at all. It blasted the Guild for making the matter public, and pointed out that will all the problems tv may have created, it had

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EXPAND DESILU SEG FOR THEATRICAL

Hollywood, Nov. 3.

"Thunder in the East," upcoming "Westinghouse Desilu Playhouse" segment, will be expanded into a feature production for foreign release, by Desilu Productions in association with Sheldon Reynolds Productions.

Desi Arnaz, skedded to star, has already left for Rome where pic will be lensed starting Nov. 9. Exteriors also will be shot in North Africa. Akim Tamiroff, Marion Marshall and George Macready will appear with Desilu topper in film, to be produced and directed by Reynolds.

Another "Westinghouse" frame, last season's "The Untouchables" two-parter, was released through Associated British Pathe in foreign market.

Yorkin & Lear In 6-Pilot Par TV Deal

Paramount Pictures Television has signed Bud Yorkin and Norman Lear, in tandem, to a longterm pact. Yorkin and Lear were hired via their own new company, Tandem Productions.

Deal calls for Tandem to make six pilots, two of them already set —"Henry T" and "Meet Me at Danny's." Both of the titled half-hours are expected to be finished by March 1. One of the items on the Yorkin-Lear sked is development of tv specials based on old Par feature films.

George Gruskin, the Par exec in charge of tv film programs, made the pact with the producer-writer-director team.

MCA'S 'CORONADO 9' INTO 90 MARKETS

MCA TV's newest entry, "Coronado 9," has been sold in over 90 markets, with Falstaff Brewing, as previously reported, accounting for 67 markets.

The Rod Cameron starrer will begin airing in January, under the Falstaff deal. Other than the Falstaff deal, the other buys are mostly station deals.

Hausman Spells Out 'Cornerstone' Of TIO 'Good Intentions' Drive In Keynoting BPA Meet in Philly

Philadelphia, Nov. 3.

While the oversight committeemen in Washington were settling into their second round of the quiz fix expose, Louis Hausman, director of the recently formed Television Information Office was in Philadelphia yesterday (Mon.) spelling out the "broad, general philosophy" which will form the "cornerstones" of the industry's new propaganda wing.

Keynoting the Broadcasters' Promotion Assn. convention, Hausman said specific projects of TIO would be built on four conerstones: "1. Admit when things are wrong. 2. Correct them. 3. Inform all the publics. 4. Defend the industry's contributions actively."

"The mission of the TIO deeply concerns everyone of us in broadcasting," he said. "It is especially timely—I might say almost painfully timely—today. We meet here today under very trying conditions, in the midst of an ordeal such as broadcasting has never known. The vents we are passing through would seem to call for a fresh evaluation of where we have failed in creating real understanding between our industry and those it serves."

The four cornerstones, he said, provide a basic point of view for the TIO program. "Any international program, obviously, must stand or fall on the specifics. On the national level, these are now in the planning stage, and they will emerge in due course."

He asked the station men for their help in supplying information that would be useful from the local scene—"We will shortly let you know precisely the kind of information we would like the stations to furnish."

He also asked that they "carry forward the objectives of our program in your own city and your own way."

In a speech that mainly defended the current television scene, Hausman called the quiz shows a "single narrow area of programming," and cited the industry's $271,000,000 public service programming, refusal to take liquor advertising, the preempting for Khrushchev coverage and several recent noteworthy shows as proof of television's overall good intentions.

At the same time, he took the station men to task for taking pub-affairs shows for granted. "Sometimes I think many of us are too prone to consider our public affairs and cultural programs as laudable in their way, but not very important. There is no question that as far as the immediate profit and loss statement is concerned, these programs may not be as impressive a factor in your financial statement as the staples of entertainment."

He asked for a re-examination of the amount of publicity being given to pub-affairs and other prestige shows.

"Obviously, as far as a network-originated programs are concerned, he said, "you can't promote these programs unless your station is carrying them. It is of little value for a network to create and originate programs of this kind if only a relatively few stations clear time for them."

He also suggested more community service by broadcasters. "Perhaps it could be a project to help fight juvenile delinquency by sending underprivileged children to summer camps. No other medium as is clearly recognized by all community organizations — can marshall support to the extent that broadcasting does."

MO. B'CASTERS ELECT

Kansas City, Nov. 3.

New president of the Missouri Broadcasters Association is Clarence Breazeal, assistant general manager of KCMO-TV-AM-FM, Kansas City. A director for three years, he was elected by the board following the annual meeting held here last week-end.

Breazeal succeeds Ed Dahl, KNCM, Moberly, Mo.

Philco Earnings Up

Philadelphia, Nov. 3.

Philco Corp. reports sales of $102,171,000 and earnings of $1,987,000 for the third quarter of this year, representing a sales increase of 6.5% and an earnings hike of 12% over the third quarter of 1958.

For the first nine months of 1959, sales were up 15.3% to $283,516,000 from $245,820,000 and earnings totaled $4,373,000 compared with $332,000 for the first nine months of 1958.

Kimble Criteria On Station Trade Ads

Philadelphia, Nov. 3.

Station trade advertising took a hard rap this week at the Broadcasters' Promotion Assn. convention in Philadelphia from Grey Advertising account exec R. David Kimble. His agency handles NBC's o&o's.

"By and large, 'up' is about the only direction station trade advertising could go," declared Kimble. "By far the majority of the trade ads adorning the pages of our own particular Fourth Estate are saying the wrong things to the wrong people in the wrong way. This is nothing new, but it's about time we do something about it."

He said that a recent survey of his covering the advertising membership of the Radio & Television Executives Society (which pulled a 41% return), showed that no particular subject for content of a station trade ad was an overwhelming favorite. Programming information was first, one vote ahead of success stories and qualitative audience data. The latter were only a vote ahead of station coverage data. Advertiser acceptance, market statistics and rating info tied for fourth place. Community acceptance, merchandising assistance and power and facilities also showed.

In the matter of what caused respondents to notice a particular ad, repetition, illustration, overall quality and provocative headline were major factors.

But the final survey question, a quiz in which respondents wrote down opposite each city name the first call letters that came to mind, pointed up sharply the difference in recall value. In each of four markets, Kimble said, a single station got at least 10 times as much recall as all other stations combined. All four had strong, long-term trade campaigns, he said. In 16 other markets, one station got more votes of remembrance than all other stations combined. Again, he said, all are, or were, major trade paper users.

Kimble cited his Top 10 for the best current trade advertising efforts. Alphabetically, by stations and groups, they are: KPRC-TV, Houston; KSFO, San Francisco; WBNS-TV, Columbus, O.; WJR, Detroit; WMT and WMT-TV, Cedar Rapids; WTOP-TV, Washington; CBS owned tele stations; Corinthian; NBC owned stations, and Westinghouse.

In surveying a month of station ads on his own (494), Kimble said he discovered the "frightening result" that the third-ranking subject of the ads wasn't a subject at all. Nearly 14% of all the ads tried to tell everything in one insertion; nearly a fourth tried to tell their story in less than a page. "Programming information," wanted most by the RTES respondents and "success story treatment," tied for second, comprised the content of only 11.8% and 4.5% respectively of all the ads. "Qualitative audience" data, tied for second in the RTES survey, was the subject of 2.1%.

Station Guys More Concerned About Their Audience, Not Image

Philadelphia, Nov. 3.

Apparently station promotion men have problems of their own. Anyhow, the talks and proposals centered around tv's dark hour of the quiz scandals seemed to stir wide disinterest among members of the Broadcasters' Promotion Assn. gathered at Philadelphia this week.

The general feeling seemed to be, "I'm just out there at the local station helping to pump it through. Let the boys in New York worry about it" (which is exactly the way someone put it).

The relative calm of the promotion men, compared to the sensitive concern of networks and Madison Ave. could stem from public reaction. Stations are getting mail on the quiz mess. Most of it is for forwarding to the webs. A good deal of it is asking for the return of axed shows. This, of course, may only be a reflection on the quality of the folks who write in.

There's not much chance that promotion managers will be diverting funds from tight budgets in competitive situatins to plug the small-audience pubservice and quality web shows, as was suggested. Few if any of the BPA members believed that better clearances for culture would in any way clear the muddy impression left by quiz fixing—prime time or any other time.

The confession of Van Doren was a good conversation piece in the hospitality suites. But most of the promotion men were hoping to get away tomorrow (Wed.) with a couple of ideas that would raise the station's audience, not its image.

Behavior Pattern Outlined to BPA By Petersmeyer

By BILL GREELEY

Philadelphia, Nov. 3.

The Broadcasters' Promotion Assn. meeting in Philadelphia this week had the added ingredient of some quiz-fix soul searching along with the annual sessions on the workaday problems of audience promotion, trade advertising, merchandising, exploitation et al.

Corinthian Broadcasting president C. Wrede Petersmeyer took the quiz peg to urge a general upgrading of programming and propose prime time plugs, at both the network and local level, for cultural and public service programs.

He also urged complete control of programming by the networks and local stations. "Various study groups and government agencies in recent years have argued that networks were too powerful, that they were exerting too much control over programming and that steps should be taken to reduce their influence," he said. "If the quiz scandals have taught us anything they have made it abundantly clear that the networks and stations must exercise full control over what is carried over their facilities, that they cannot delegate this responsibility to any other element in the program process—to the advertiser, the agency, to the program packager or producer. Such control is mandatory if they are going to be held accountable for what appears on the American television screen."

Like keynoter Louis Hausman, director of the new Television Information Office, Petersmeyer said the local stations must face up to the clearance problem on quality programs from the webs.

"It is important that stations do everything they can to clear time for the important informational programs their networks provide. One of the excuses offered by the networks for not promoting the cultural and informational programs is that many stations simply will not carry them . . . I know well the conditions that surround the thorny problem of clearances. But clear we must, I am convinced,

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TV-Radio Production Centres

IN NEW YORK CITY . . .

Marty Allen and **Steve Rossi**, tandem comedians now at the Copacabana, inked to a Perry Como stand Dec. 9—their viedo debut . . . **Tom Poston** into "Merman on Broadway," NBC-TV special slated for Dec. 1 . . . **Bobby Darin** into "George Burns in the Big Time," NBC-TV's Nov. 17 Burns-Jack Benny-Eddie Cantor stanza . . . **Art Thebado**, in switch from the web's press department, moves into CBS-TV casting . . ."UN in Action' producer **Harry Rasky** lecturing tomorrow (Thurs.) at the New School on documentary filming . . . CBS' public affairs producer **Stan Flink** off to Hong Kong for on-the-spotting a special . . ."Mr. Lucky" fronter, **John Vivyan**, into New York Nov. 18 for three-day visit . . . United Cerebral Palsy Fund, beginning its annual drve in January, again uses puppet film created for campaign by **Bil and Cora Baird** . . . NEC's **Welles Hangen** now in New Delhi to investigate possibility of opening Indian news bureau for web and (natch) to cover Chinese-Indian strife . . . **Jan Murray**, whose comedy appearances have in the last years been curtailed by quiz show chores, makes his fourth appearance of year on Ed Sullivan's Sunday (8) stanza . . . David O. Alber flackery veepee **Gene Shefrin** back on job after automobile accident . . . **Helen Gerald**, back from Dallas after appearing at Ambassador's Ball sponsored by Nieman-Marcus, doing Colgate tv commercials . . . CBS producer-director **Av Westin** is father of a boy, born last week at Mount Sinai . . . CBS researcher **Marc Golden** off on two-week biz trip to Coast . . . Producer **Ira Ashley** (of "Young Dr. Malone") vacationing in Virgin Islands . . . **Lyle Sudrow** into cast of "Right to Happiness" on CBS Radio . . . **Priscilla T. Campbell**, long with NBC press, joining Federation of Protestant Welfare Agencies as radio-tv press chiefs . . . **Alan Sands**, producer-writer of "Top 10 Dance Party," sold 260 of his old "It's Your Baby" radio scripts (formerly via Mutual) for transcription and then sale in Australia and New Zealand . . . **Abby Lewis** was the actress who played the outsider in support of **Mike Nichols** and **Elaine May** on "The Big Party". . . **E. Roger Muir**, producer of the kid stanza, off to Hollywood to sign on new talent for "Howdy Doody" . . . Political analyst **Louis J. Harris** was with WNEW Radio for election night coverage . . . Video batonier **Paul Taubman** addressing Morris Morgenstern Foundation luncheon at the Waldorf Monday (9) . . . **Don Morrow** doing Renault blurbs . . . **Ed Joyce** of WCBS' "Three Guesses" back from short Boston hop . . . **Pearl G. Masser** becomes CBS TV Spot assistant promo manager . . . **James M. Slevin** has joined Flora Roberts' literary agency as an associate to run the tv department . . . **Johnny Olsen** of "Masquerade Party" and his wife Penny will share emcee chores at 50th meet of National Assn. of Advertisers, Nov. 8 at the Homestead, Hot Springs, W. Va. . . . Bertolli Trading (olive oil) has renewed its sponsorship of "Joe Franklin's Memory Lane" on WABC-TV . . . **Tony Perkins, Robert J. Wagner** and **Natalie Wood, Glen Ford, Thelma Ritter** and **Nat King Cole** guest with WABC's **Fred Robbins** on his syndicated "Assignment Hollywood" show this week . . . **Margie Nicholson**, secretary to assistant director of ABC press department, due to get married Nov. 7 to John P. Fenn . . . ABC News Washington bureau chief **John Secondari** left Monday for a month long tour of the Far East to gather material for two documentary specials, the first due to be telecast sometime in December . . . ABC News analyst **Quincy Howe** will speak on "The Growing Pains of Television" at a meeting tomorrow (Thurs.) of the American Jewish Congress in the Bronx . . . WOR-TV on Friday (6) begins a new afternoon cooking show, hosted by **Mr. & Mrs. Bontempi.**

Garth Deitrick to take over directorial reins on ABC-TV's "Hobby Lobby" show today (Wed.). Deitrick, repped by Frank Cooper Associates, also is director of "Dick Clark Show.". . . Conductor **Tony Cabot** guests tomorrow (Thurs.) on ABC's "Travel Time." . . . **Maurice Gosfield** has left WABC-TV's "Everything Goes" lineup. He will do a Perry Como Show in mid-November, after which he immediately leaves for the Coast for picture commitments . . . Dr. Thomas A. Dooley, American physician working in Laos, will be the subject of a special telecast Tuesday (10), sponsored by Mutual of Omaha. Dr. Dooley will receive the Mutual of Omaha's Criss Award during the half-hour program, which will preempt "Keep Talking.". . . Frank Cooper Associates has set a deal for **Karl Genus** to direct "Don Quixote" for Talent Associates Monday (9) telecast on CBS-TV. Genus recently completed directing segments of the "Robert Herridge Theatre" for CBS Films.

Jack Paar will originate three shows from Nassau, beginning Nov. 9. The "Governor's Hall" of the waterfront British Colonial hotel will be the studio for live portions of the NBC-TV remote . . . **Galen Drake** will do a midmorning, five-minute daily strip for Mutual Broadcasting beginning Nov. 30 . . . **Milton Robertson**, director of press and special programs for WOR radio and tv, is the only featured performer in Westinghouse Broadcasting's new Civil War series. He was commissioned to skin dive off Cape Hatteras in hopes for finding the USS Monitor. His unyielding search is shown in the film concerning the history of the ironclad.

George Hoover, ABC press contact, will be married Dec. 23 to Sonya Miller, art teacher, in N.Y. **Hubbell Robinson Jr.**, has been honored by Brown U. for his contributions in radio and tv. Robinson is an alumnus of Brown U.

IN CHICAGO . . .

Chicago Unlimited, largely through the efforts of **Jim Hanlon**, has set a deal with Drury Lane Theatre to cast an upcoming show entirely of local radio and tv personalities. Among those taking part would be **Brigid Bazlen, Jack Brickhouse, Lee Phillip, Sig Sakowicz, David Hull, Bob Newhart**, and **Paul Saliner**. WNBQ program manager **Harry Trigg** has authored a three-act comedy which may be the vehicle . . . **Dan Schuffman**, WBKB program manager, has taken over as producer of "Playboy's Penthouse." Nov. 14 outing will have **Joe E. Lewis, Larry Storch, Ruth Olay**, and **Gateway Singers** . . . **Larry Attebury** signed on with WBBM-TV as announcer . . . Two new posts have been created at local NBC plant, those of station manager for both **WNBQ** and WMAQ, filled by **Bob Lemon** and **Bill Decker**, respectively. Both report to veep-general manager **Lloyd Yoder. George Diefenderfer**, ex-radio network sales, takes over as sales manager of WNBQ, reporting to Lemon . . . **Mel Blanc** in town last week to tape some radio commercials at Columbia Records studios in the WBBM plant . . . Polk Bros. has picked up the tv tab for new "Jack Eigen Show," adding a half hour to its post midnight sponsorship on WNBQ . . . WBKB's new literary show, "Sounding Board," tees off officially tomorrow (Thurs.) with **Stuart Brent** at the helm and book critics of the four dailies as regulars . . . **Ted Liss** and **Bob Venable** joined the Fred Niles staff as account exees. In four years, Niles has sprouted from a three-man operation to one that staffs 100 . . . WAIT took on **George Kroloff** for public relations.

IN LONDON . . .

Ulster TV, latest commercial web in the British Isles, can take live programs from the networks but can't feed them in because of cable limitations . . . Associated TeleVision inking two U.S. journalists for its second "Transatlantic Free Speech" program Nov. 22, with **Percy Cudlipp** and **Alan Taylor** as the British contingent . . . Associated-Rediffusion plans a major documentary on Algeria, tentatively skedded

(Continued on page 38)

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Foreign Television Reviews

ANTIGONE
With Dorothy Tutin, Basil Sydney, Noel Willman, David McCallum, Sam Kydd, Jenifer Wilson, Rosalind Atkinson, Enid Lorimer, James Maxwell.
Producer: Michael Elliott.
Writer: Jean Anouilh.
85 Mins., Tuesd., 8:45 p.m.
BBC-TV from London.

The Greeks, reputed to have a word for it, would have needed to cream up a pretty classy one to describe this production. It was an outstanding drama contribution to the viewing year, and gathered laurels for all who had a share in it.

Anouilh's re-working of the Greek legend was first given on the Paris stage during the Nazi occupation. It made timely reference to the situation of conquerors vs. resistance. Now that this topical context has disappeared, however, the play still stands four-square as a subtle, witty, and compelling study of characters forced into tragedy by circumstances.

Using the lively and colloquial English version of Lewis Galantiere, the situations fitted under the tv microscope and came up with enlarged power. The Greek device of a Chorus to comment on the acting was transformed by Anouilh into a smart-suited fellow who button-holed the audience to make sure they weren't missing anything. This worked admirably here, in the person of Noel Willman, who preserved just the right note of detached, unemotional observation.

The story line was simple and direct. Antigone (Dorothy Tutin) was determined to bury her brother, despite the edict of her uncle, King Creon, that his body should remain to moulder and stink as a punishment for his rebelliousness and as a warning to any others who might revolt against the authority of the State. It boiled down to a conflict between passionately sincere, but slightly myopic loyalty, as represented by Antigone, and the conscientious compromiser into which the weary tasks of ruling have turned Creon.

Highspot of the drama was the weighty central section in which the two main opponets clash in argument and attitude. Producer Michael Elliott made stunning use of closeup here to express the thrust and parry of thought and emotion. And his actors helped to sustain the excitement.

Dorothy Tutin challenged comparison with Vivien Leigh, who had played the part here on the stage. She outbid her at all levels. With her natural quality of little-girl naivety, she added a high-powered emotional attack which made her dogged determination believable.

As Creon, Basil Sydney, despite a few fumbling moments, caught the world-weary craft of the man. He gave the impression of someone skilled in the uses of diplomacy, but who had quite forgotten the ends it should serve. And this was what Anouilh was trying to convey.

The other roles were subsidiary. But they were played with suitable skill, especially by Sam Kydd, as the soldier sent to take Anitogne prisoner, and Rosalind Atkinson as the Nurse. David McCallum, as the King's son engaged to Antigone, was not well chosen, being deficient in romance; but as he had little to do but show incomprehension this did not greatly matter.

Frederick Knapman's sets were magnificently in keeping with the mood, in particular the mosaic design against which Antigone was occasionally silhouetted. Michael Elliott's production was throughout bold and imaginative. *Otta.*

THE VIOLENT YEARS
With Laurence Harvey, Hildegarde Neff, Gwen Ffrangcon-Davies, Rene Ray, Marie Ney, Newton Blick, Anthony Newlands, Alan Gifford, Robert Henderson, Jerold Wells, Joss Ackland, Carl Conway, Alan Scott, Paul Castaldini, Brian McDermott, Marianne Brauns, Richard Cuthbert, Anthony Jacobs, Harry Lane, Gordon Philiott, Murray Kash, Estelle Brody
Director: Peter Graham Scott
Writer: Ladislas Fodor
Adaptation: Eve Martell
90 mins., Tues., 9:35 p.m.
Anglia-TV, from Norwich.

Making its very first contribution to the British networks on its very first day of transmission, Anglia Television Ltd. offered an ambitious play production that certainly demonstrated the company isn't a hick outfit. As a matter of fact, "The Violent Years" was taped some while back, using the facilities of the London area weekday web, Associated-Rediffusion—which is a collaboration destined to continue with, clearly, equally polished production results.

As drama, the subject didn't make an equally auspicious impression, being the kind of sprawling tear-jerker that Hollywood tended to specialize in many years ago. All the same it indicated that Anglia-TV has a shrewd notion of its market's requirements, being frequently strong in schmaltz and well-tried cliche if seldom shining with truth and power. With its star names and all, it wouldn't be surprising if the program came high in the ratings.

The story was one of those complicated affairs difficult to capsulize. But, in very brief, it picked up Chris (Laurence Harvey) awaiting the verdict of an American jury: murder or manslaughter? It then proceeded to flash back over his life and indeed before his life, for he was born in Imperial Austria of one Misha (Harvey again) and the Countess Julia (Hildegarde Neff), whose unfortunate story forms a considerable part of the narrative. Years pass, and several crises, before the mother-doting Chris learns the identity of his true father. With his mother dead, and burdened by a feeling of not belonging, Chris tries to make contact with Misha—a search that leads only to his killing a man in circumstances which involve a woman who is the physical duplicate of his ma and wherein his victim is the apparent reincarnation of the Austrian officer the Countess Julia had been forced to marry when pregnant.

Trite dialog figured large, and only in a couple of scenes eloquent of the growth of the Nazis in Austria did the characters spring to any semblance of true life. But the players gave it all they'd got, with Hildegrade Neff in particular providing a controlled, sensitive performance. Harvey was only a shade less impressive, being inclined to a stagey technique once or twice, while in the long supporting cast the contributions of Anthony Jacobs and Newton Blick stood out. Doses of Brahms on the soundtrack helped the emotional tug. *Erni.*

A CARD FROM ALISON
With Barbara Couper, Barbara Chilcott, Carl Bernard, Edward Vaughan-Scott, Dorothea Rundle, Charmian Jacka
Director: Lionel Harris
Writer: Rosemary Timperley
60 Mins., Fri., 9:35 p.m.
Associated TeleVision, from London

This play jangled the old triangle of husband, wife, and mistress, and occasionally hit a new tune out of it. This was mainly due to the author's perceptive characterization, rather than any plot shocks. But attention was focussed on the wife, who tended to count her blessings according to the number of her possessions, of which her prize exhibit was her son.

This restive 18-year-old found out about his father's affair with a Canadian girl, and sought her out when she had failed in a suicide attempt. Thus he worked himself into the position of poppa's rival in love, and the situation was given an edge by the lack of communication, and underlying hostility, between youth and age. And, of course, by the need to keep the truth from the wife. Her understanding of what is going on gave the play its climax.

As the wife, Barbara Couper brought out skilfully the smothering love she splashed over her son, and the dutiful neglect she provided for her husband. She made a moving impression when she was allowed a brief outburst to explain her own need for affection. Indeed, the play would have made a stronger impact if the writer had let herself go more frequently, instead of relying on good old British understatement which often didn't state anything at all.

The girl in the case was given to Canadian actress Barbara Chilcott and she suffered nicely, though badly provided with motivation. But a weakness was the husband of Carl Bernard who put up a stiff and unrevealing show which didn't collect much sympathy for his plight. There was a neat study in high-principled adolescence from Edward Vaughan-Scott, and producer Harris moved it all along as speedily as the author allowed, helped by apposite sets from Paul Mayo.

Judged as a first play, it revealed a flair for discreet, frugal dialog and an insight into personality, but a distinct lack of the fire and fury necessary to compulsive viewing. *Otta.*

SENTIMENTAL JOURNEY
With Noel Harrison, Janie Marden, Pepe Jaramillo, Tohama Geoff Love and orch
Director: Kenneth Carter
30 Mins.: Sun., 11 p.m.
ABC-TV, from Manchester

The first of a late-night series designed to evoke nostalgia got away to a very leisurely and shaky start and, on a first viewing, it is questionable whether the resident artists have enough personality to sustain their chore. The idea is to provide musical memories of holidays abroad and the French Riviera was the first port of call. A member of pleasing French songs, mostly familiar, were sung and played, partly in English and partly in native tongue, and occasionally there were uneasy attempts to create the Riviera atmosphere by the use of film, showing Cannes beach.

Noel Harrison will be the singing emcee of the series. He is a relaxed young man, perhaps too relaxed even for a late Sunday night. With his guitar he was acceptable but when singing solo or with Janie Marden he revealed himself as only an average warbler. Announcements and cues for song were also laboriously contrived. Janie Marden's "Love Began In San Tropaze" made a lively opener but her rendering of "Darling, Je Veus Aime Beaucoup" served only to remind viewers of how much much better Hildegarde still sings her famous ditty.

Pepe Jaramillo turned in a couple of soothing piano solos and the music of Geoff Love's combo was quite the best part of the show. The series is to have a weekly guest star the Continent. First choice was Tohama, a buxom French chanteuse who sang witn more enthusiasm than charm. There is considerable scope for improvement as this series gets under way but on first viewing a genial idea had not jelled and was the sort of thing that might have been better on radio than on tv. James Goddard's sets were okay but Kenneth Carter's production a trifle woolly. *Rich.*

DIE STACHELSCHWEINE
(The Porcupines)
With Edith Elsholtz, Inge Wolffberg, Wolfgang Gruner, Jo Herbst, Joachim Roecker, Achim Strietzel
Producer: SFB, Berlin
Director: Dieter Finnern
30 Mins.; Wed.; 9:30 p.m.
W-German TV, from W-Berlin

Hardly any German postwar cabaret ensemble has been so successful as Berlin's "Stachelschweine" (Porcupines). Most remarkable aspect about this topflight satirical group is perhaps the fact that its artistic quality and popularity have never let up within its 10 years of operation. Also remarkable is that the group's programs appeal to all, conventional as well as festidious cabaret lovers, the overly sophisticated and even those who ordinarily don't go so much for cabaret stuff. Not few critics opine that this cabaret ensemble belongs to the best that postwar Berlin has to offer. Only objection: The "porcupines" concentrate a bit too much on political items.

The West German TV gave them again a chance to come along. Group brought excerpts from its present program and, although the choice of numbers was not always skilful, registered another triumph. The Porcupines' success is mainly an ensemble achievement, yet, nevertheless, one man deserves a special compliment: Wolfgang Gruner, a little genius in his field. His comical as well as acting abilities are so natural, manifold and appealing that one understands why this entertainer is so much sought after by film, theatre, radio, variety and tv producers. Gruner belongs to those local talents who have become sort of an institution here.

Jo Herbst is an entertainer of different calibre. He's quieter, more nonchalant, but he too reveals that he is a true-born cabarist. Same goes for the others of whom everybody has managed to become a special name in town. *Hans.*

FREDERICO FELLINI
With Giuletta Masina, Rudolf Gall
Producer: SWF (Baden-Baden)
Writer: Wilfried Berghahn
55 Mins.; Mon.; 8:30 p.m.
West German TV, from Baden-Baden

The locally very popular series of so-called artists' portraits was continued with one of today's most distinguished pic creators, Italy's Federico Fellini. Program differed from the previous half-hour offerings inasmuch as it was unusually long: nearly one hour. Not exactly an advantage. As interesting as is this Italian film man, an hour seemed too long, the more so as the excerpts from his pix (La Strada," "Nights of Cabiria," "Il Bidone" etc.) shown at this occasion weren't skilfully chosen. Only some scenes made it understood why Feilini is such a cheered film creator today.

Positively, a visit to the set of his currently made film, "Dolce Vita," at Rome's Cinecitta, Fellini, 39, let the reporter know how much he's grateful to Rossellini from whom he received his first experiences. (Fellini worked on the script of Rossellini's "Rome—Open City," "Paisa," "Europe 51," etc. before becoming Alberto Lattuada's assistant director).

Fellini, a journalist prior to his film career, left no doubt that he's an outsider in the industry, an idealist, with constant (not hard-hitting though) social-criticism on his mind. His film themes are basically more or less the same, yet he knows to vary them masterfully. He doesn't show the sunny Italy, prefers latter's gloomier side, has a predilection for the "little people," yet his realism remains tender and never goes overboard.

Also in the program, naturally, is his actress-wife, Giuletta Masina. She's as refreshingly quiet and natural as her hubby. *Hans.*

THE GRANADA LECTURES
With Sir Edward Appleton
Director: Claude Whatham
35 Mins., Thurs., 11.2 p.m.
GRANADA TV, from Manchester.

Granada TV Network is linked with the British Association for the Advancement of Science in presenting an annual series of lectures, this being the first year the tie-up is in operation. Overall subject is "Communication in the Modern World," and on Oct. 12 Sir Edward Appleton spoke before an audience at London's Guildhall on "Morse Code to Television: the Science of Communicating on Earth and through space.

The tv version of Appleton's lecture had the scientist speaking straightforwardly to camera, with a few diagrams representing virtually the only variants. The result can't be hailed as enthralling television from any viewpoint: to the man-in-the-parlor it must have been largely dull and occasionally baffling, while to anyone even slightly aware of the techniques of telephony, telegraphy et al. it didn't represent a revelation.

Appleton spoke briefly about range, reliability and realism and brought in references to morse, pulse signals, and band widths, the innosphere and much else. He was most interesting latterly in discussing how more economical use might be made of existing channels, touching on stripped telephony and efforts to secure bandwidth compression in tv. Possibilities of using large plastic balloons covered with aluminum and 24-hour satellites for a tv interchange between continents also came within his ambit.

There's nothing to prevent the series becoming more stimulating, of course: a more arresting personality saying more arresting things could be a wow. Appleton, however, didn't shine. *Erni.*

HOME FRONT
With Tommy Trinder, Herbert Morrison, Don Cook, Dorothy Summers, Dino Galvani, John Snagge, others
Director: Gordon Flemyng
45 Mins.; Wed., 9:35 p.m.
Granada-TV, from Manchester

The better part, in more ways than one, of Granada-TV's program commemorating the 20th anni of the start of World War II was given over to excerpts from outstanding documentaries of the day. Overall pattern of the 45-minute snow was to have comedian Tommy Trinder recalling the lot of those on Britain's home front before an audience of Civil Defense workers and others; it was a serappy, claustrophobic kind of approach that rarely sparked, though there was a sure nostalgic appeal for comparative oldsters and a novelty value for youngsters in seeing what the weekly rations were like, in hearing the then-Home Secretary Herbert Morrison chat in interview, in having New York Herald Tribune correspondent Don Cook pay his tributes.

But those documentaries, especially the ones directed by the late Humphrey Jennings, were the thing: "Listen to Britain," "Fires Were Started," "London Can Take It," "Words for Battle." Unfortunately, of course, shot as they were with propaganda preponderant in mind, they couldn't help but subscribe to the general impression that the war was a wonderful experience in terms of comradeship, gallantry and so forth. Only novelist William Sansom, briefly interviewed, was able to point out that such a view—inevitable, maybe—has its dangers.

Both as a program and as a means of being more objective about war, "Home Front" might better have been offered in terms of a tribute to filmmaker Jennings. It would then have had historical perspective and perhaps not been so colored by that those-were-glorious-days emotion, while also being a tighter show. As it was—well, it was okay. *Erni.*

CHERCHEZ LA FEMME
With Helen Vita, Josef Meinrad, Dulce Anaya, Annette Chappell, Henio Hallhuber, Franz Baur Ballet
Director: Bernard Thieme
Writer: Max Colpet
45 Mins.; Tues. (13), 9 p.m.
W. German TV, from Frankfurt

Clever cabaret and film writer Max Colpet has done a trio of television shows based on the world during the roaring twenties—first concerned New York during this jazzy period, second, "Cherchez La Femme," deals with Paris in the era, and the third concerns Berlin.

Series stars top German soubrette and comedienne Helen Vita, this time assisted ably by Josef Meinrad. Show begins with Meinrad as a little country boy coming to Paris in his old rickety truck, and being introduced to the wiles of the city by a pretty young gold-digger, Helen Vita.

The era gives rise to amusing dance sequences in a nightclub, with the colorfully clad crew demonstrating the Charleston and cakewalk, and some risque Parisian-style blackout gags. Particularly appealing is the street dance of the Paris seamstresses after a busy day at the couturier salon.

Under the excellent direction of Bernard Thieme, with costumes of the period and sets by Walter Doerfler, show is a most amusing flashback to a vivid time in an exciting city. Good casting, with the Bavarian Radio Orchestra recreating the tunes of the time. *Haze.*

Foreign TV Followup

Trinder Box

With this cheerful, slick, and packed edition, this peak-hour vaude show came to the end of its present series. Its place will be taken by another favorite BBC runner, the "Wakey, Wakey" show centered around bandleader Billy Cotton.

That eager and ever-ready ad-libber, Tommy Trinder, bounced in and out of the proceedings and rarely let them sag. He issued more than his fair share of corn, but did it with such chin-jutting assurance and enthusiasm that the audience wasn't given time to examine the flavor. The lineup of acts was varied, and none was allowed more than four minutes. Chief guest spot was taken by French chanteuse, Irene Hilda, known in these parts for her appearance in the London version of Cole Porter's "Can-Can." She gave out with three Parisian ditties, but seemed a bit deficient in ooh-la-la; her sauce, in fact, wasn't very piquant.

Biggest hand went, and was well-earned, to conqueror Vendryes, who produced doves out of thin air, and finished with a nifty trick; he blew up a balloon, exploded it, and a dove fluttered out of it. He purveyed his mysteries with confident charm, and was worth more elbow-room. Rolly Rolls dished out again the routine in which he mimics various styles of keyboard-tickling, from the boy beginner to

(Continued on page 54)

Tele Follow-Up Comment

The Play of the Week

WNTA's "The Play of the Week," a dramatic showcase which apparently never treads water, has reached out and produced two plays by John Mortimer, a British author never before presented in this country.

Under the general title of "Back to Back," the ambitious Newark-N. Y. indie flew in Stuart Burge, who directed the plays in London last year. Although it turned out to be an uneven outing, there was sufficient drollery, humanity and insights in the David Susskind production to warrant the attention of the home viewer. (The ambitious push is not to be limited to the National Telefilm Associates indie outlet, for NTA, in its overall plans, forsees a syndication future for these offerings.)

Strongest of the two plays was "The Dock Brief," starring Michael Horden, who created the role of the pathetic attorney on the London stage, and George Ross, who portrayed the wife killer who was a bird fancier. The two character play had some slow moments, but it was rich in humor, grand in its love for the unsuccessful, and gentle in its perceptions. Situation concerned an aging attorney who finally gets his chance to defend a murderer. How he botches up the job with the prisoner's understanding assist becomes the peg for droll observations about the human condition. Both Hordon and Ross were fine in this comedy routing.

The principals were less successful in the weaker play, "What Shall We Tell Caroline?" The author, in this two-acter, appeared to have a narrower conception of life. For too long, it was played in one key, with obvious points hammered away at time and again. Only at the denouement did the characters grow out of their boring facade. Yet, even this, made some ironic points about life in a fresh fashion. Leueen McGrath, as the mother, and Jeanne Marsh, as the daughter, play their supporting roles competently.

With so much tv programming today running in a formula rut, this intelligent, provocative, and ofttimes exciting dramatic showcase remains one of the most gratifying electronic innovations. It deserves greater advertising support.

Horo.

Dinah Shore Chevy Show

The Dinah Shore stanza in color on NBC-TV Sunday night (1) came up with a nifty Gallic peg for extra added zing. The sparkle was supplied by a group of topflight performers from France, including an American expatriate, Eddie Constantine, and Art Buchwald, Paris-based columnist for N.Y. Herald Tribune who acted as Miss Shore's guide through the Parisian entertainment scene.

Constantine, a singer who has hit it big in France, impressed with this U. S. tv debut, displaying a virile charm and savvy vocal style which hit strongly. He stuck to French lyrics, doing one touching song with a moppet performer and another ballad with Miss Shore, all three doing a clever plug for Chevrolet in a "Frere Jacques" round.

Marcel Marceau, already familiar to U. S. audiences, contributed another one of his superb pantomimes, while Liane Dayde and Michel Renault, leading dancers of the French ballet, did an excerpt from Tchaikovsky's "The Black Swan." As a finale, there was an all-out version of the can-can by a large troupe. Camera work in the sequence was sharply executed to add to the visual excitement of the colorful hoofing. Buchwald had little to do beyond supplying some local color while Carl Reiner had a brief bit as a comic waiter.

Herm.

Twentieth Century

A gripping, chilling chapter of World War II was unreeled Sunday (1) on CBS-TV's "Twentieth Century" at 6:30 p.m. The half-hour, titled "Suicide Run to Murmansk," was capsule history at its best, pointed, exciting and brought up to date.

The footage assembled by producer Burton Benjamin and film editor Robert Collinson, and their aides, was adroitly selected to unfold a story. The up-to-date touch was lent by interviews with three of the survivors. (Of 33 ships that sailed in the particular convoy, only 11 finished the run to Murmansk.) The three survivors shown on the screen were Walter Kerr, a former foreign correspondent; British sea Captain David Sinclair, and Charles M. Ulrich, a seaman with a hair-raising story to tell. (Ulrich, along with other seamen, chose to row 500 miles in a lifeboat, rather than to board another convoy ship which, as it turned out, was another vessel marked for disaster.)

The convoy, called PQ 17, which sailed in the summer of '42, became an easy target for Nazi submarines and planes, when the British Admiralty decided to pull out the group of accompanying warships. The decision later was acknowledged to be an unwise one. The toll was 500 lives lost and $500,000,000 in tonnage and war equipment sunk.

In his interview, the surviving journalist told of the chilling reception they received on their arrival to Murmansk, a reception made understandable when it was found that the dock workers were Soviet prisoners engaged in forced labor.

All in all, the half-hour packed quite a bit of information.

Horo.

Hawaiian Eye

Here we go again. The Brothers Warner, who gambled with Edd Byrnes and found that when the "Kookie" crumbles it comes up gold pieces, have gone prospecting again and turned up a young glamour boy named Robert Conrad. There is no question that this fellow is going to hypo this series prospects considerably by giving it a strong young femme audience pull. The series needs it. In fact, it needs a lot more than that.

"All Expenses Paid," last week's entry, is a small-paced, illogical mystery about a girl (Karen Steele) who has raced halfway around the globe to escape from the clutches of her racketeer ex-boy friend in Chicago. After a series of curious crimes revolving around her presence, she is advised by Conrad to return to Chicago and do some testifying. It is obviously a wise thought on Conrad's part, because she was making life pretty hectic for him as well as everybody else on the islands. Hawaii looks like no place to enjoy a two-week's vacation with pay, as far as this cowardly "Los Angeles Eye" is concerned.

Conrad may be a healthy commercial commodity for Warner Bros. to have around in its stable, but he's far from a thoroughbred when it comes to expressing emotions more penetrating than the strong, silent stare aimed at the helpless innocent female. At the moment, he seems to be playing it by ear, and on this occasion director Charles Haas must have been whispering sweet nothings into that ear because Conrad seemed self-consciously motivated into attitudes designed to reek with sex appeal. A little more animation and sensitivity is in order, and it may come with time. Meanwhile, we have a promising and decidedly marketable young actor who resembles a cross between Alan Ladd and Rory Calhoun.

Miss Steele is a little bit of all right in the looks department, and she can act, too. Other "Hawaiian Eye" regulars seen on this episode are co-star Anthony Eisley, reduced to a breif appearance; Connie Stevens, who helps it along whether singing or posing prettily for the Burbank cameras; and Poncie Ponce, who play's a sort of adopted number one son type Anthony George is impressive as the heavy.

Up against a pretty dull script by Robert J. Shaw, the Stanley Niss production gives it a good fight with that patented Warner Bros. slick, commercial look.

Tube.

Playhouse 90

There is a tendency to venerate virtually everything that G B. Shaw has written as representing a high-point of clever, satirical comedy. "Playhouse 90" last week on CBS-TV put on Shaw's "Misalliance" with a superb name cast, an intelligent adaptation and an obvious desire to make tv fit Shaw rather than the other way 'round. If the play didn't quite come off and proved little more than a minor philosophical exercise the fault was only with Shaw who, in "Misalliance," turned out a minor play.

This is not to say that it lacked the Shavian barbed wit or that some of the scenes were not enjoyable. But even Shaw's torrent of well-turned phrases can become tiresome if the subject doesn't warrant all that lavish attention and the philosophical outpouring. The fact is that, when it was all over, "Misalliance" left one with little more than a chuckle and a shrug of the shoulder. This is dated stuff

(Continued on page 42)

ART LINKLETTER'S SECRET WORLD OF KIDS
(Ford Startime)
With Ed Wynn, Vincent Price, Ann Blyth, Joan Provost, Teddy Rooney, Angela Cartwright, Mitchell's Singing Boys, Hannah Nixon, Richard M. Nixon, Lassie, Jerry the Chimp, others
Exec Producer: Hubbell Robinson
Producer: Paul Henning
Director: Dick McDonough
Writers: Henning, Dick Wesson
60 Mins., Tues. (27), 9:30 p.m.
FORD
NBC-TV, from H'wood (tape & film)
(J. Walter Thompson)

The little ones can now go bedd-bye comforted in the knowledge that television still hasn't stuck its instrusive eye into their "wonderful, secret world."

Art Linkletter's lame tribute to the moppet kingdom missed by an elbow the universal pulse of the little darlings, failing to capture any of the charm, fantasy or wit of their peculiar province. Gratuitously, Linkletter kept reaffirming his faith in the young generation, while grownups carried off most of the show—including the scripting. Any child watching could understandably have his faith shaken in the big people.

Hubbell Robinson & Co. padded the marquee with adult names to make the secret world safe for the Arbitrons. It was well to include the grandfather Ed Wynn, who seems to have a natural, honorary place with the moppet class, but the other adult participants were only vaguely accounted for. Ann Blyth's excuse for singing two songs is that she's a mother of children. Vincent Price, who had a running gag going with a chimpanzee, was only weakly redeemed as the heavy, the guy who doesn't believe in kids.

The most alien extra-added attraction was Vice President Richard Nixon and his mother, whose segment with Linkletter was a sort of thumbnail this-is-your-life of the V.P. On the excuse of its being a glimpse into the secret world of the child Dick Nixon, it came off patently as a fat favor to a man who is Republican front-runner for Presidential candidacy. It was conspicuously out of place in the show.

There were some amusing skits, but none that was really a revelation of kidlifery. Teddy Rooney (actor Mickey's son), Jon Provost of "Lassie," and Angela Cartwright "Danny Thomas Show" did a clever takeoff of private eye shows in the "Tom Sawyer" vein. In this, Wynn played Aunt Polly, tracked down as a dealer in "hot" fudge. Later Wynn represented off camera the thoughts of an infant doted on her parents played by Linkletter and Miss Blyth. Both skits were pleasant and even, at times, funny.

The show was put together as with a pastepot, the segments lacking cohesiveness. That Linkletter's interviews with a handful of children were rehearsed was betrayed by a few who failed to remember what they should have memorized. In general, the treatment of the moppet mentality was forced and heavy handed.

The spec was titled after Linkletter's new book, which came in for a closing plug. It's hoped the tome is a better expose of the "Secret World" than the show was.

Les.

THE BELLS OF ST. MARY'S
With Claudette Colbert, Robert Preston, Glenda Farrell, Marc Connelly, Charles Ruggles, Nancy Marchand, Barbara Ellen Myers, others
Producer: David Susskind
Adaptation: Irving Gaynor Nieman
90 Mins., Tues. (27), 8:30 p.m.
GENERAL MILLS, GENERAL TIME CORP.
CBS-TV, from New York (tape)
(BBDO)

This Leo McCarey story, which he made originally into a tender motion picture with Ingrid Bergman as Sister Benedict and Bing Crosby as Father O'Malley, was well performed on television by a thoroughly competent company. Led by Claudette Colbert and Robert Preston and aided brightly by Charles Ruggles, Glenda Farrell and Marc Connelly in other adult roles, it was again a pleasant diversion, but something—the performance itself aside—was amiss.

This business of adapting successful motion pictures to television leaves the latter production open to compelling, if perhaps invidious, comparison. As good as the David Susskind company was in leading this slight tale of "happiness and heartbreak" at St. Mary's parochial school through its paces, it was not up to the original. Worse still, by attempting to duplicate the efforts of a costly motion picture, its range of talents

(Continued on page 42)

CBS REPORTS
(Biography of a Missile)
With Edward R. Murrow, others
Executive Producer: Fred W. Friendly
Producers: Murrow, Friendly
Director: Palmer Williams
60 Mins., Tues. (26) 10 p.m.
BELL & HOWELL; B. F. GOODRICH
CBS-TV (film)
(McCann-Edickson; BBDO)

The moving of public affairs programming of a strictly enlightening nature and under commercial auspices into prime evening time, particularly in a period of such industry stress, is a major plus. It's entirely proper that such a commendable policy on a regular basis should be innovated by the Ed Murrow-Fred Friendly team. Their collaboration on "Biography of a Missile" last week as the initial entry in the "CBS Reports" series was at once fascinating and instructive, reducing to ordinary layman's terms the actuality coverage of the life-story of a 76-foot Juno II missile—a year in the making and only seconds to blow up in failure.

If it is difficult to conceive of an hourlong camera study of the construction, assembly, testing and actual firing of a ballistic missile being translated into a documentary with the tenseness and suspense of gripping drama, this, nonetheless, was the end result achieved in the Murrow & Friendly contribution to the space story. It was a remarkable step-by-step documentation the creation and launching of modern missilry, with at times (notably at the countdown period) hair-raising, tense drama.

In mingling with the people who build and fire the Army's rockets, and these included some of the scientists in the field, Murrow was more than the reporter; he seemed to be personally involved, deeply interested and always aware of the need to simplify this complex scientific wonder and "reduce" it to everyday jargon.

For a year the camera crews worked closely with the National Aeronautics and Space Administration, the Army Ordnance Missile Command and the Army Ballistic Missile Agency at both the Redstone Arsenal at Huntsville, Ala., and at the Cape Canaveral Test Center. And out of the footage came a tightly-knit story of ultimate failure that packed a deep emotional wallop. But in the best show biz tradition, Murrow & Friendly appended their happy ending—following through with a several-months-later successful launching of a companion Juno.

Rose.

MILTON BERLE SHOW
(Sunday Showcase)
With Lucille Ball, Desi Arnaz, George Macready, Mike Mazurki, Marion Colby, Lloyd Corrigan, Stephan Bekassy, Cyril Delevanti, Nancy Kulp, Leslie Sheldon
Producer: Irving Starr
Director: Desi Arnaz
Writers: Lou Derman, Arthur Julian
60 Mins., Sun. (1), 8 p.m.
DU PONT, WARNER-LAMBERT
NBC-TV, from H'wood
(BBD&O; Lambert & Feasley)

Milton Berle, Lucille Ball and Desi Arnaz seem to be going steady this season in an exchange guest plan. For his second special of the year, Berle played host to the Desilu proprietors in a farcical affair that filled the "Sunday Showcase" slot.

It was a thin plot line that writers Lou Dêrman and Arthur Julian conceived for Berle and his comedy cronies but it was played to the hilt in a pro style that served to compensate for script's shortcomings. The laugh load was on Berle's and Miss Ball's shoulders and when the yocks faltered they were able to pull it through via mugging and general enthusiasm.

Plot centered on an attempt by two jewel thieves (George Macready and Mike Mazurki) to steal a precious diamond that Berle (playing himself) had bought for his wife Ruth (played by Marion Colby) but which was stuck on Miss Ball's (playing her tv role of Lucy Ricardo) finger. Macready and Mazurki were excellent farcical heavies giving the show an added humorous fillip.

Desi Arnaz had little to do as Berle's bandleader, Ricky Ricardo, but he fell into the general spirit of the fun as did Lloyd Corrigan, as a justice of the peace who was going to marry Berle and Miss Ball in their attempt to outsmart the crooks.

Under Arnaz's direction the show ran a neat clip and despite some lulls in plot development, the hour was a merry affair.

Gros.

THE MOON AND SIXPENCE
With Laurence Olivier, Judith Anderson, Hume Cronyn, Jessica Tandy, Geraldine Fitzgerald, Denholm Elliott, Jean Marsh, Cyril Cusack, Murray Matheson
Producer: David Susskind
Director: Robert Mulligan
Adaption (from W. Somerset Maugham novel): S. Lee Pogostin
90 Mins., Fri. (30), 8 p.m.
RCA, RENAULT
NBC-TV, from N.Y. (tape)
(Kenyon & Eckhardt; Kudner)

It isn't very often that television, through fusing of its skills and talents, can achieve a level of beauty and perfection that can stand on a par with the finest artistic standards of stage and films. Of such a quality was last Friday night's (30) presentation of "The Moon and Sixpence," which brought Laurence Olivier to U.S. audiences in his first tv dramatic role. On all counts, but principally Olivier's magnificent portrayal of the tragic artist; S. Lee Pogostin's searching and sensitive dramatization of the Somerset Maugham story (based on the tragic life of Paul Gaugwin), and Robert Mulligan's brilliantly conceived direction, it rated uppercase hosannahs as tv artistry at its very best.

Granted that there are limitations in television as a medium for the arts, by the very nature of its show biz-in-a-hurry harassments and the restrictiveness of 27-inch reception, it's all the more remarkable that this video contribution to the "Moon and Sixpence" chronology came off as perhaps the most satisfying, inventive and rewarding interpretation thus far.

To telescope into 90 minutes the story of Charles Strickland and yet capture the full essence of this tragic figure, his anguish and his dedication, his strength and his weaknesses, is indeed a feat of no mean proportions. And yet Mulligan's exacting directorial touch brought it all into complete focus. All the undercurrents and the overtones were spelled out, for he knew when silence was more eloquent than the spoken word; he knew when and how to extract treasures and meaningful, telling drama from a mere background shot or a facial study. And if Pogostin's adaptation emerged more as a succession of vignettes spanning the time of Strickland's desertion of his family through his miserable existence in Paris and on to the very end, the death of the leper in Tahiti, or if it seemed an unnecessary contrivance to utilize the offstage voice of the "writer" in the play in bridging the story continuity, in reality these came off as vital plusses in giving "Moon and Sixpence" a total dimension and wholeness.

The taped production (one of the best out of the David Susskind Talent Associates shop) as a whole was superb, realizing in all its facets its designs on qualitative drama. That Olivier was the ideal embodiment of the torn genius in seclusion wasn't perhaps at all surprising. Where Susskind as producer emerged triumphant was in the exactitude with which all the supporting players were chosen, for they were all magnificent, each in turn etching out brief memorable portrayals against the background of the towering Olivier.

There were the tragic figures of Hume Cronyn and Jessica Tandy as Dirk and Blanche Stroeve, both victims of Strickland's selfish single-purposeness; Geraldine Fitzgerald as the deserted wife; Judith Anderson as the Tahitian matchmaker; Jean Marsh as the lovely Tahitian girl he marries, along with Denholm Elliott, Cyril Cusack and Murray Matheson in other roles.

And as an extra bonus there were some of the finest hues and shadings off the RCA-NBC compatible tint shelf.

Rose.

TIME OFF
With Jim Terrell, guests
Producer: Pierre Normandin
15 Mins.; 7:45 p.m., Thur.
CBOT, Ottawa

This is a cozy little stint to show what some people do with their time off—a hobby show. Opener (15) had host Jim Terrell gabbing with Olga Kelman who makes figurines out of almost anything that's handy, and if he keeps up the pace set here it will be a nice stanza for the season. But Terrell, an AM announcer until recently, won't always have a customer as slick and handsome as Olga Kelman with a hobby available to anyone with a talent for twisting wire and cloth into images.

Next show covers a man who built a miniature, passenger-toting railway in his suburban backyard which, while probably interesting, will never garner a collection of train-makers. Production by Pierre Normandin was okay.

Gorm.

NOVEMBER ...A FULL MONTH OF "SPECIAL" VIEWING ON NBC

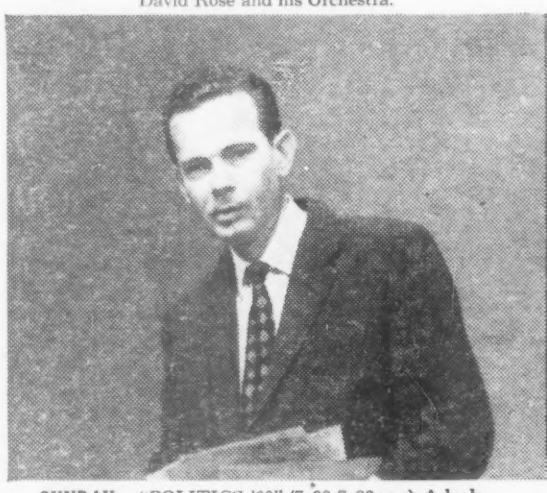
Here are the programs that will lend a particular distinction to television all this month. Ranging over music, drama, comedy, news, variety, sports and education, this schedule of special shows in November further emphasizes NBC's goal of providing rewarding programs for every viewing preference. Keep this list as a handy reminder of programs you want to see so you will not have to say: **"If only I'd known it was on, I'd have watched!"**

TUESDAY 3 THE DEAN MARTIN SHOW (9:30-10:30 pm) With Mickey Rooney, Special Guest Frank Sinatra, and a 22-tune medley of Rodgers and Hart hits. On Ford Startime. IN COLOR.

WEDNESDAY 4 "ANOTHER EVENING WITH FRED ASTAIRE" (9:00-10:00 pm) Last season's top award winner returns. With Barrie Chase and The Jonah Jones Quartet, Ken Nordine, The Bill Thompson Singers. IN COLOR.

MONDAY 9 THE BOB HOPE BUICK SHOW (8:30-9:30 pm) Bob plays host to May Britt, James Darren, Hollywood Deb Stars. Special Guest Patti Page. Special attraction: Zsa Zsa Gabor. David Rose and his Orchestra.

TUESDAY 10 "THE WICKED SCHEME OF JEBAL DEEKS" (9:30-10:30 pm) The distinguished English actor, Sir Alec Guinness, makes his dramatic television debut. On Ford Startime. IN COLOR.



SUNDAY 15 "POLITICS '60" (7:00-7:30 pm) A look ahead at the issues and the front-running candidates. With David Brinkley, Ray Scherer, Richard Harkness and Frank McGee. An NBC News Special.

SUNDAY 15 "A DOLL'S HOUSE" (7:30-9:00 pm) James Costigan's version of the Ibsen play stars Julie Harris, Christopher Plummer, Eileen Heckart, Hume Cronyn, Jason Robards, Jr. On Hallmark Hall of Fame. IN COLOR.

SUNDAY 22 OUR AMERICAN HERITAGE (8:00-9:00 pm) Burgess Meredith stars as the man called the father of American mass production—Eli Whitney—in "The Practical Dreamer" on Sunday Showcase. IN COLOR.

FRIDAY 27 "MIRACLE ON 34TH STREET" (8:30-9:30 pm) A sentimental favorite: special pre-Christmas drama starring Ed Wynn, Peter Lind Hayes and Mary Healy, and Susan Gordon. IN COLOR.

FRIDAY 6 BELL TELEPHONE HOUR (8:30-9:30 pm) Burgess Meredith, John Raitt, Johnny Desmond, Gene Nelson, Jaye P. Morgan, The Four Lads, Taina Elg, Lorin Hollander, Jacques D'Amboise, Allegra Kent and the U. S. Coast Guard Choir. IN COLOR.

SUNDAY 8 "FIDELIO" (4:00-6:00 pm) The NBC Opera Company opens its eleventh season with a new English version of Beethoven's only opera. Written by Joseph Machlis, especially commissioned by NBC. IN COLOR.

SUNDAY 8 "MURDER AND THE ANDROID" (8:00-9:00 pm) Original drama starring Rip Torn, Kevin McCarthy, Susan Pleshette, Vladimir Sokoloff and Sono Osato. On Sunday Showcase. IN COLOR.

WEDNESDAY 11 THE LOUIS JOURDAN TIMEX SPECIAL (10:00-11:00 pm) Variety hour with Special Guest Star Jerry Lewis. Also presenting Abbe Lane, Xavier Cugat, Bobby Darin, and Jane Morgan.

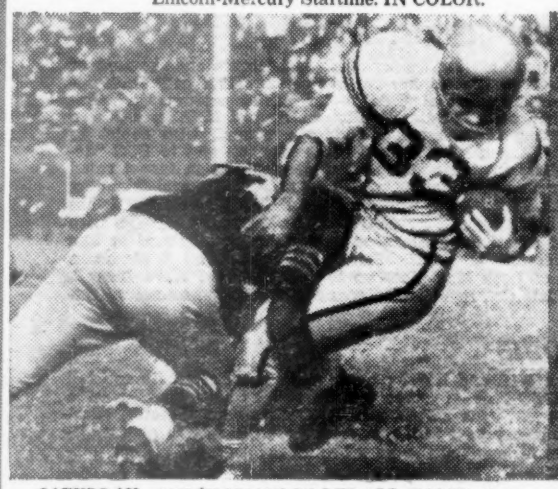
FRIDAY 13 "MUSIC FROM SHUBERT ALLEY" (10:00-11:00 pm) Musical extravaganza. Andy Williams as host with Alfred Drake, Doretta Morrow, Lisa Kirk, Ray Walston and Betty Comden and Adolph Green. IN COLOR.

FRIDAY 13 THORNTON WILDER'S "OUR TOWN" (8:30-10:00 pm) On "The Art Carney Show." Art Carney stars as the Stage Manager in the Pulitzer Prize winning drama of small-town life in America. IN COLOR.

TUESDAY 17 "THE BIG TIME" (9:30-10:30 pm) George Burns, Jack Benny, Eddie Cantor and George Jessel in a salute to vaudeville. With the Kingston Trio and Bobby Darin. On Lincoln-Mercury Startime. IN COLOR.

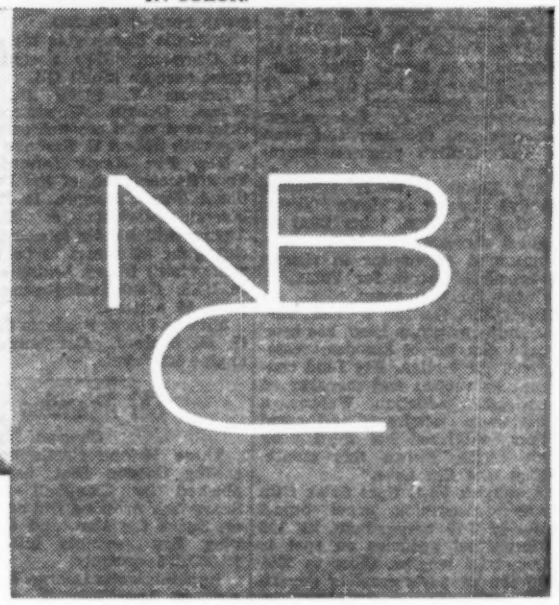
FRIDAY 20 THE BELL TELEPHONE HOUR (8:30-9:30 pm) An all-Gershwin program starring Ella Fitzgerald, Vic Damone, Marge and Gower Champion, Polly Bergen and Andre Previn. IN COLOR.

SATURDAY 21 PONTIAC STAR PARADE (8:30-9:30 pm) A nimble, tuneful hour of light-hearted variety, starring Gene Kelly and Donald O'Connor, with Carol Lawrence. IN COLOR.



SATURDAY 28 ARMY-NAVY FOOTBALL GAME (1:15 pm to conclusion) Classic annual gridiron struggle between the service academies. From Municipal Stadium in Philadelphia. IN COLOR.

SUNDAY 29 SUNDAY SHOWCASE (8:00-9:00 pm) Meredith Willson is M.C. for the presentation of the National Academy of Recording Arts and Sciences Awards, featuring performances by the 1959 winners. IN COLOR.



Davega 'Salethon' Testament To Pulling Power of N.Y. Deejays —On Other Madison Ave. Fronts

Davega, an east coast chain of 27 stores recently bought by a syndicate, pulled a weekend blitz campaign for two of its outlets that was closely watched by broadcast reps and area retailers.

The chain's agency, Weiss & Geller, labeled the drive a "super salethon," and from a media standpoint it involved 25 hours of consecutive broadcasting on WNTA, Newark, an allnight spread on WRCA, 53 spot announcements on WMGM, 37 five-minute newscasts on WMCA and 30,000 lines of advertising in New York and metropolitan area newspapers.

More than a dozen of New York's disk jockies appeared around the clock, broadcasting with turntables from the windows of the stores involved, Davega's Times Square and Springfield, N. J. outlets. For 25 hours, specials were offered on the hour on all stations. Some were loss-leaders, others were appliances, sporting goods, camera equipment and so on, offered at slightly below or above wholesale. Non-conflicting spots were broadcast in regular time periods along with the Davega spread, which went from Friday noon (30) until Saturday 1 p.m.

It represented a hard test of radio as a retail sales vehicle, an area that broadcasters have been after for a long time. Davega prez Joseph Axler pitched the campaign as a good promotion for radio, and no doubt was able to swing some good deals on the saturation buys.

Friday night, a few hours after the big sell got underway, a sales rep in the Times Square store reported business as "fair." Store traffic seemed a little above average. But by 3 a.m., with Art Ford in the window doing a midnight to 6 a.m. stand on WRCA, the customers were lined up for the specials.

Besides regular store clerks, Davega had the chain's buyers in doing allnight service. One reported a 3:30 a.m. customer who had driven in from Westport, Conn., to pick up a film projector going at below cost. Persistent rain didn't seem to hold back many.

Overall, from a "buy now" standpoint, the campaign was a solid endorsement of radio's pull, and something of a testament to the selling power of the N. Y. deejays. As a sales rep who had watched the allday and allnight pitch from the window put it, "those guys fairly salivate personality."

Talent from WNTA appearing at the Jersey store included Mike Woloson, Paul Brenner, Bob Brown, Dick Sugar, George Tucker, Less Sands, Lee Allen, Guy LeBow and Neal Van Ellis. Times Square pitchmen included Ed Herlihy, Bob Haymes, Wayne Howell, Jim Lowe, Ted Brown and wife Rhoda, Herbe Anderson and Bob Callen.

Add Benton & Bowles

Warwick & Legler's supervisor of tele programming Grant Tinker moves to Benton & Bowles soon as assistant to tv topper Oliver Barbour. Tinker has been director of program development for McCann-Erickson, an independent packager and producer and head of NBC Radio's program operations.

Roy Eaton, formerly associate creative director at Music Makers, N. Y. jingle firm, joins B&B as musical director. He also was a commercial copywriter in charge of broadcast music for Young & Rubicam for four years.

Sametime, Gordon Webber, veepee and copy group head, has been named director of broadcast commercial production. Ray Lind continues as veepee and manager of broadcast production. Webber, a short story, teledrama and novel writer, published his third book with Little, Brown this month, "What End But Love."

Spotlight: NBC Spot Sales fifth timebuyer opinion panel report querried 249 respondents at 173 different ad agencies on spot tv commercial lengths. Close to 70% said the agency's creative department wields "much influence" on length. Less than 40% said the client had much influence. Smaller agencies ($5,000,000 and under) rely twice as much on ID campaigns for saturation. But eight out of 10 agencies have recommended ID campaigns. Thirty-second spots have been used by two out of 10 panelists, and many more are for the half-minute under given conditions. In the larger agencies, 10% think the 30-second spot a good buy at more than the combined rate of a 10 and 20, and 46% like it at the combined rate. Close to 100% think its a bad practice to push two products in a 20-second spot, and 71% think its not good for minutes. For high-priced hard goods, seven out of 10 respondents believe the minute fosters much greater recall at shopping time.

Briefs: Nov. 10 dinner meeting of the N. Y. chapter, American Women in Radio & Television, will hear Faye Emerson on "Meeting the Challenge of Financial Security" . . . KTVR, Denver, is the sixth station added to the roster of Young Television Corp. this year. Bourbon Institute prez, Admiral William J. Marshall, is on his way to Europe to try and knock down stringent trade restrictions against American whisky in France and Italy. He also wants to protect the name "bourbon" for American distillers . . . Former U. S. Senator William Benton, publisher of the Encyclopedia Britannica and one of the founders of Benton & Bowles, has donated $25,000 to the Center for the Study of Democratic Institutions in Santa Barbara, Calif., for a continuing study of the performance of tv and the press in America . . . Coca-Cola chairman James A. Farley has been named general chairman of the 56th annual convention of the Advertising Federation of America . . . McCall's Corp. prez Arthur B. Langlie will chairman the Federation's midwinter Washington conference, Feb. 5.

Switches: Frank A. Sherer, formerly president of the Knickerbocker Federal Savings & Loan Assn., becomes a senior veepee and treasurer of McCann-Erickson.

Donn C. Dolan joins the New York office of Foote, Cone & Belding as an account exec on Clairol. He was with Fletcher Richards, Calkins & Holden.

Roger Bumstead returns to MacManus, John & Adams N. Y. office as media director after two years with Campbell-Mithun in Minneapolis.

Frances Rutland joins Dancer-Fitzgerald-Sample as a copy supervisor. She was with Compton as a copy group head.

Clifford W. Gulbransen, formerly with G. M. Basford, joins Hicks & Greist as account supervisor in the business and industrial services division.

Jerry Kaufman moves over from Grey's Advertising's p.r. department to Palmer, Codella & Assoc.'s.

John W. Steer joins Kudner as copy supervisor on General Telephone & Electronics and Sylvania division accounts. He was a copy group head at BBD&O.

R. Wells Brown gets his stripes at Compton. He's a senior account exec on Mobil Oil.

Ransom Y. Place Jr., joins Peters, Griffin, Woodward rep firm as a radio account exec. He was with Robert E. Eastman & Co.

New Biz: Newly formed New York Soccer Club, of the International Soccer League, to William Warren, Jackson & Delaney. Agency will handle tele and radio rights for 30 games to be played at Randall's Island, beginning May 25, 1960. Games will feature teams from 10 nations.

Miracle Power Products Corp. to G. M. Basford. Company makes engine lubricants.

Chi Agencies

Chicago, Nov. 3.

Three Helene Curtis accounts, exiting Gordon Best, have been plucked by Campbell - Mithun. Suave hair dressing and conditioner, Suave for Men, and Shampoo Plug Egg accounts bill nearly $2,000,000 annually.

Appointments: George Hamm to v.p. at Leo Burentt . . . Willis Adams to account exec at McCann-Erickson . . . Jeanne Sperry to copywriter at Gourfain-Loeff . . . Neil R. McBain and Eugene L. Kolkey to veeps in the art dept at Leo Burnett . . . Robert Charles to v.p. at Waldie and Briggs . . . Frederick D. Sulcer to head of the tv-radio dept. at Needham, Louis & Brorby.

Chi Agency Media Group holds its first fall meeting today (4).

William A. Marsteller, prexy of Marsteller, Rickard, Gebhardt and Reed, elected a director of the American Assn. of Ad Agencies.

Philly Agencies

Philadelphia, Nov. 3.

George Skinner, director radio and programming services for the Katz Agency, will speak on new book, "The Nuts and Bolts of Radio" at the TRAC luncheon meeting at the Barclay (12). He was a former WPTZ staffer . . . Al Smedley, a former sports editor for the Upper Darby News, named supervisor of public relations for Arndt, Preston, Chapin, Lamb & Keen . . . John W. Esau, of N.W. Ayer, will speak on television before the Philadelphia Club of Advertising Women at the Poor Richard Club (10) . . . John F. Tucker Jr. has joined Gray & Rogers. Houbigant Sales Corp. has appointed Arndt, Preston, Chapin, Lamb & Keen to supervise advertising and promotion . . . W. Richard Park named an account exec with Lewis & Gilman . . . Edward Robinson Agency has consolidated all its accounts with the Yardis Agency . . . John F. Tucker now with Gray & Rogers as a creative supervisor . . . Francis I. Gowan, formerly with Lewis & Gilman, named account exec and copywriter of Erwin Wasey, Ruthrauff & Ryan.

London Agencies

London, Nov. 3.

Ulster Television Ltd. has advised agencies that it won't be producing any admags for the first six months of its life, at least. The newest of Britain's commercial tv webs just hasn't the studio facilities to cope.

Rank Screen Services Ltd. ties up with Temple Films Ltd. of Thailand to offer advertisers exclusive facilities on the Rank circuit and vice versa. Temple controls the advertising in over 70 cinemas in Bangkok and upcountry, with total seating capacity 64,570.

Willsmore & Tibbenham Ltd., agency in Norwich, forms a tv advertising and production company, Willsmore & Tibbenham (Television) Ltd., trading under the initials WTV . . . Charles Barker and Sons Ltd. appoint Donald Rawlings Ltd. as consultants to its film and tv department . . . Peter Forbes-Smith joins Charles F. Higham Ltd. as an executive director.

SAG-Warners

Continued from page 27

boosted employment of actors considerably.

Next day, Guild and studio heads met and announced amicable settlement of the dispute, with the studio agreeing to "satisfy any obligations as a result of past violations" and stating steps have been taken to avoid any repetition. "Obligations are understood to involve substantial penalty payments to the actors involved, per contract procedure.

Situation was brought to the Guild's attention by a group of top Warner Bros. television stars, who met en masse with a Guild board of directors subcommittee. Matter then was discussed by the Guild's board, which decided upon immediate action.

First Aid Via TV

Houston, Nov. 3.

First aid training by the Red Cross will reach into Houston area living rooms with the help of a series of telecasts each Saturday on KTRK-TV.

Telecasts will be seen for 12 weeks for a half hour starting at 8 p.m. John S. Lamb will be instructor.

Ottawa—W. C. Pearson of the legal branch of the federal Department of Defense Production, has been named counsel to the Board of Broadcast Governors in Canada. He succeeds R. R. MacGillivray.

TV-Radio Production Centres

Continued from page 28

for February airing, using the writer-director team of **Elkan Allan** and **Geoffrey Hughes** who did the Spanish Civil War feature "Battleground" . . . TWW Ltd., covering South Wales and the West of England, grabs "The Nat King Cole Show," skeds it for Saturday evenings starting Saturday (7) . . . **Ludovic Kennedy**, anchor man of A-R's current affairs program "This Week" for 18 months, has quit for a comparable stint in BBC-TV's "Panorama," starting January . . . ATV drops "Val Parnell's Startime" in December, replacing with once-every-three-weeks shows direct from **Bernard Delfont's** "The Talk Of The Town" theatre-restaurant. First program skedded for Dec. 10.

IN WASHINGTON . . .

Metropolitan Broadcasting's WTTG-TV has just purchased its second Ampex video tape recorder on the anni of acquiring its first; Channel 5 station is the only one in Washington now with video tape, but others are ordering it . . . One CBS quiz show never accused of rigging hankypanky, "Face the Nation," has two Russian composers lined up for next Sunday (8), **Dmitri Shostakovich** and **Dmitri Kabalevsky** for an offbeat program that could be highly interesting . . . **Art Brown** back at his WWDC mike after an appendix operation . . . Distinguished Service Award "for better communication" of Washington chapter, American Public Relations Assn., went to WWDC, with v.p. for programming **Norman Reed** accepting . . . WMAL, **Herb Davis** taking over "Route 63" afternoon show, replacing **Howie Williams** who assumes other duties.

IN BOSTON . . .

WBZ-TV's "In a Little Red Schoolhouse," special half-hour discussion on teaching of communism in U.S. schools and examination of what Russian students are being taught, preemed Sat. (31), getting kudoes and to be picked up by Westinghouse station . . . Intimate closeup on tv of **Charles Munch** highlights WGBH-TV Boston Symphony Orch telecast Tuesday (3) . . . **Dave Maynard**, WBZ disk jock, to salute high schools in 15-min. broadcast featuring three top disks . . . **Jack Borden** joined WBZ-TV as newscaster and staff announcer from WHCT, Hartford, Conn. . . . **Phyl Doherty**, WNAC-TV press officer, sent out model Rambler station wagons to tv editors to intro new Rambler acct. . . . TV personalities representing key stations in N. E. attended seafood buffet at Hotel Somerset . . . **Arthur Godfrey**, who recorded two CBS radio programs in WEEI studios, sent for **Pat O'Day** and **Bill St. Clair** to come to New York for his program. Both are on the Carl Moore Show on WEEI . . . WEZE getting public acclaim for its switch to fine music throughout broadcasting period.

IN PHILADELPHIA . . .

Theodore H. Walworth Jr., appointed station manager of WRCV-TV. He will also continue at his post as tv sales director . . . **Jack Steck**, director of radio operations at WFIL, will be honored for his 35 years in show biz, with a testimonial dinner at the Poor Richard Club (6) . . . **Margaret Mary Kearney**, educational director of the WCAU stations, presented with an award of commendation for distinguished service to the youth of the Philadelphia area through the medium of radio by the Optimist Club of the Main Line . . . **Herbert I. Fields** added to sales staff of WPEN . . . Deejay **Kae Williams** has filed a complaint with AGVA over **Big Maybelle's** walk-out on his jazz show at the Uptown Theatre . . . **Jim Kiss**, former promotion director of WPEN, named public relations director of TV Guide . . . **Ed McMahon's** axed late night spot replaced by "City Detective" reruns . . . Gimbel's Thanksgiving Parade to be televised over the CBS network.

IN DETROIT . . .

Conrad Patrick, former Detroit and Dearborn record spinner, now is CKLW's midnight to 6 a.m. disk jockey . . ."Museum Visit" is a new series of Sunday morning programs on WWJ-TV with **John Morse**, tv consultant for the Detroit Institute of Arts, serving as host . . . CKLW has published a new directory of executive toppers and radio and tv personalities . . ."Shotgun Slade" is a new WWJ-TV entry in the 10:30 p.m. Thursday slot, with Rambler Dealers of Greater Detroit sponsoring . . . Sportscaster **Paul Williams** recuperating from heart attack . . . WQTE general manager **Dick Jones** has worked out a cultural exchange with Radio Moscow. WQTE disk jockey **Eddie Chase** and **Nina Ilova**, English-speaking voice of Radio Moscow, will exchange three-hour question scripts. Answers will be taped, strictly cultural and non-political.

IN CLEVELAND . . .

Don May, Cleveland actor who starred in tv's "West Point" series, has been signed to a longterm Warner Bros. contract . . . First stereophonic recording lathe, bought in Germany, was displayed at **WDOK's** hi-fi fair. Cleveland Recording Co. uses it . . . KYW is getting nervous; WHK keeps copying its promotions, and often goes one better. Latest example was on Halloween, when WHK set up a string of 50 "trick or treat" homes in the area, each equipped with a cash certificate. KYW's "treasure houses" had only records and candy to dispense to kids . . ."One O'Clock Club" on WEWS-TV is having **Kaye Ballard**, **Alice Ghostley** and **Felice Orlandi** in town from New York for appearances this week.

IN SAN FRANCISCO . . .

Bartells' KYA grabbed for space with a last-minute endorsement of Frisco Mayor George Christopher for reelection. KYA calls endorsement "a nationwide editorial 'first'"—for radio, presumably. Endorsement touched off a telegraphic diatribe against KYA by a Frisco lawyer campaigning for the mayor's chief opponent, with copies to **Mort Wagner**, KYA general manager, to **Lee Bartell** and to FCC "demanding immediate investigation." But whole tempest in teapot rated very little space in Frisco dailies, which regarded it as grandstanding . . . Deejay **Dick Whittington**, who departed KSFO for KJAZ-FM, has left Frisco for Los Angeles . . . ABC's KGO-AM coming through with a new, four and a half hour afternoon deejay package, helmed by **Jim Lange** . . . Everyone at KQED, Frisco ETV outlet, on tenderhooks awaiting break of Look Mag piece on the channel . . . **Ward Dorrell**, veep of John Blair Co., in Frisco to speak to agency personnel on ratings.

IN ST. LOUIS . . .

Radio stations WIL and KWK playing main hosts at studio cocktail parties, with KMOX due to show off its swanky new quarters at a shindig Nov. 10 . . . **Jack Elliott**, new KXOX program director, clicking with his "memory tune" bit that allows each deejay to pick a different daily past hit and tell the story behind the success . . . New public affairs program, "The State of the Law," launched on KMOX Radio, heard every Monday, presented in cooperation with the Missouri Bar Association . . . KPLR-TV telecasting the weekly National Basketball Association games, marking the first time that an NBC-TV network program has been scheduled by any St. Louis station other than KSD, the regular NBC affiliate here . . . **Gene Krupa**, appearing at the Sheraton-Jefferson at the time, featured on KMOX-TV's "Montage" show with a lively demonstration of the history of drums.

TV AUDIENCES BIGGER 'N EVER

TAM's Top 10 in Britain

(Week Ending Oct. 25)

	Homes Viewing (000)
Wagon Train AR/ATV/GRANADA	5808
Take Your Pick AR	5259
Arthur Haynes Show ATV	5102
Hippodrome AR	4945
No Hiding Place AR	4945
Blackpool Tower Circus ATV	4866
Emergency—Ward 10 (Fri.) ATV	4866
Emergency—Ward 10 (Tues.) ATV	4866
Probation Officer ATV	4866
Television Playhouse ATV	4709
Concentration (Tues.) GRANADA	4709

Eurovision Preps For East-West Spread on Ike Visit to Khrush

Paris, Nov. 3.

According to Jean D'Arcy, the creator of Eurovision, and recently shifted from television program head to international exchange director under the state Radiodiffusion-Television Francaise, the visit of President Eisenhower to Russia in '60 will be transmitted direct on video all over Europe and even possibly to the U.S.

The five-year experience of Eurovision will be instrumental in this first live transmission from East to West. Eurovision has gone to about 150 hours per year of transmissions plus the exchange of special vidpix. Now Finland, Norway and Yugoslavia will soon be in the network, and Poland and Czechoslavakia have made overtures. A proposed Berlin to Warsaw relay would put Russia into it if desired, and allow for the relay to or receiving from the tv setup.

Eurovision, which covers all of Western Europe, and will soon bring in the East, also has plans for an eventual world hookup via fixed satellite refractions and cables. D'Arcy points out that Eurovision has already sent direct tv to various North African stations by placing a balloon strategically over the Mediterranean and bouncing beams off them for African pickups and relays.

D'Arcy is convinced that world live tv is in the near future. Khrushchev's recent American visit was cabled to England under the ocean had Kinescoped for direct use and then sent on to the continent. Burgeoning Eurovision plans would make this even more rapid and eventually a direct transmission.

The Eurovision members of England, Italy, France, Holland and Belguim will soon resume daily exchanges of special newsreel film footage.

Olds Goes 26 on O'Keefe

Hollywood, Nov. 3.

Oldsmobile has firmed "Dennis O'Keefe Show" for 26 weeks with provision it will complete season's full 39 weeks if the steel strike is settled.

Olds has option of cancelling or continuing if strike continues past show's 26th week.

NAB Challenges Doerfer Alarms On Equal Time

Washington, Nov. 3.

Douglas A. Anello, chief counsel for National Assn. of Broadcasters, has challenged Federal Commissions Chairman John Doerfer's opinion that the new equal time amendment spells more headaches for broadcasters.

Doerfer recently asserted that the new law, intended to exempt news programs from equal time demands, requires broadcasters to

(Continued on page 54)

SETS-IN-USE GO HIGHER & HIGHER

If you believe your rating books (and the agencies and the sponsors do) television audiences are bigger than ever this season. All of which poses a strange contradiction at a time when critics and a large segment of the total tv audience are decrying the low quality of the '59-'60 program output.

Take Arbitron, for example. Its overnight rating charts came up last week with some sets-in-use figures which were nothing short of staggering in "giving the lie" to suggestions that the American viewing audience was repudiating the medium.

Television vets say that one has to go back to rare instances to match the 74.6 sets-in-use figure which Arbitron registered for last week's Monday 9 to 9:30 period, when Danny Thomas, "Peter Gunn" and "Bourbon St. Beat" are in competition with one another. Or the 9:30 to 10 period the same night (Ann Sothern — "Winterset"—"Adventure In Paradise"), sets-in-use tallied up to 72.9. For the 8:30 to 9 period that night, which was bereft of anything distinctive or unusual ("Wells Fargo" — "Father Knows Best" — "Bourbon St. Beat") the figure was a whopping 73.3. Last year or in previous years, it took some giant fare to invite a 73-sets-out-of-every-100 pledge of audience allegiance.

Nor, apparently, is Monday night far different from any other night. Last Tuesday night, when NBC-TV's Art Linkletter's kid special was competing with "Bells of St. Mary's (CBS) and "Philip Marlowe" (ABC), the sets-in-use response also hit a 73.1 and was only one point below that in the previous half-hour when nothing more exciting than Arthur Murray and "Rifleman" were bracketed with "Bells."

Recently Mutual made a survey among the nation's film exhibitors, who generally concluded that film biz was up because tv fare was inviting tuneouts. At least on the basis of the Arbitrons, the exhibs were talking through their cinemascopic hats.

ARB Signs 3 TV Networks To New National Rating Service

Harvey Wins Stripes

ABC News commentator Paul Harvey has been named "Journalism Man of the Year" by the San Quentin News, the bi-weekly newspaper published at the California State Prison.

Reason for the choice? "The popular commentator, though severe with words against crime, has won the convicted criminal's admiration with his straight-from-the-shoulder punches. He hits the top brass with criticism as well as the little guy. Harvey plays no favorites," concluded the front page article.

Want Hot Rating? You Can Be Sure If You Trim Show

It never fails—just announce that you're cancelling a show or trimming it to alternate weeks and before you can say Nielsen the ratings go zooming. Take the case of Westinghouse, which last announced it was cutting back on the hourlong CBS "Desilu Playhouse" to an every-other-week status. Next day came the Nielsen news that the total audience Sept. 25 was a whopping 30.3 against 27.3 for Jimmy Durante and "M Squad," and 26 against Art Carney's 22.1.

Actually, however, ratings good or bad, were not a factor in the show's trim. Westinghouse merchandise chieftain Chris Witting (a broadcaster from way back) says the show was a major factor for the best consumer products sales in five years. It was simply a case of maintaining a balance, what with Westinghouse also splurging to the tune of $6,000,000 for the CBS-TV political convention-election coverage in '60.

American Research Bureau pulled the rug out from Nielsen on the network level, signing up the three tv webs for ARB's new national rating service. Three webs' deal with ARB is effective October '60, when the webs are slated to drop Nielsen's service.

ARB's new network ratings will be based on a nationwide sample of 1,500 homes. Each set in each tv home will be electronically measured on a continuing basis. The system, which is said to cost ARB from $1,000,000 to $1,500,000 to install, goes into effect next September. Webs are paying from $100,000 to $250,000 yearly for the service, under their two-year deal.

Three webs have served cancellation notice to Nielsen. Whether they act on the notice comes next October remains to be seen. Webs before have threatened to quit Nielsen, only to reconsider. But the other times ARB wasn't in the picture as it is today with its electronically measured sample.

Three types of reports are planned: (1) Regular reports to be issued each week of the year; (2) Complete reports, issued at less frequent intervals, giving exhaustive statistical analysis of the data; (3) "Morning-after" reports, issued daily. These will be based on the core of the national Arbitron sample concentrated in the 25 to 30 fully competitive three-network markets.

For the service, ARB has installed a new Univac machine. Rating outfit stated that in the operation of the new system, it will request and encourage the formation of an industry advisory committee consisting of nine members—three from the networks, three from the advertisers, and three from the agencies. According to ARB: This committee while not exercising final control over ARB, will nevertheless be given complete access to all steps in the sample selection (except identity of final points), all electronic and other technical data, and all cost data. Suggestions and advice by the committee will be given a high priority in making all decisions.

New national report is planned to tie in with ARB's national local service to supply complete audience composition and characteristic da a, along with performances of tv stations on a local basis. Until the full national sample has been installed, an interim service consisting of ARB's present Multi-City Arbitron on a gradually expanding basis will be available.

With the networks sold, ARB is pitching the new service now to agencies and advertisers.

Will Madison Ave. Give Boot to Nielsen?

By ART WOODSTONE

Decision by ABC-TV, NBC-TV and CBS-TV last week to create a a new national tv research service to compete with the Nielsen rating (see separate story) is the latest, if not the last act in a bitter feud between the webs and A. C. Nielsen, the founder and still father of the extant service. It can be ascertained with fair accuracy just how bitter feelings were when it is realized that by signing with the American Research Bureau as ostensible replacement for Nielsen, the webs leave themselves deliberately open for trouble, yet a kind of trouble which presently, at least, seems more palatable than continued wrangling with Nielsen.

Source of future consternation will be with the advertising agencies, who still utilize the Nielsen reports for information on tv trends and individual program information. Unlike the tv networks, the agencies will have to pay heavy cash penalties to Nielsen if they cancel, and that's not a thought the agencies are expected to warm to very readily.

Networks, during the last dicker for a new Nielsen contract, managed to diminish a few of the "many" ills they felt the Nielsen contract contained. Nielsen demanded penalty payments for cancellation by any of its clients, networks and agencies alike, but the networks, whose contracts always come up for renewal about the same time, insisted last year that Nielsen relieve them of these cancellation burdens. Pressure on Nielsen was sufficiently strong at that point so that he allowed this: Networks had the right for the first time to cancel—with the normal year's notification, of course —if Nielsen first decided to demand any new coin increases. Nielsen, in these latest contract dickers, did just that—ask for more money—and the networks gave notice of cancellation.

The agencies (most of them, at any rate) do not have this "out." And, as it was explained, in order to cancel it would cost the equivalent of about two monthly payments to Nielsen, for which no rating service would be rendered.

Nielsen, since roughly 1947 in tv has had a virtual monopoly on national rating service, at least to the degree that no rival service has ever been able to make a dent on the collective psyches of the chief subscribers—the webs and agencies. There are "indicative" reports by Trendex, covering 15-20 cities, but that doesn't purport to be a fully national service but rather a quickie indice.

With this alleged monopoly, bossman Art Nielsen has been able to dictate, according to his web position, not only the nature of the service he offers but the nature of the contracts that his subscribers signed. Chiefly, in the latter case, he has been accused of keeping this cancellation biz on a lopsided plane: he can cancel without penalty payment and "on fairly short notice," one web exec charged, but "we couldn't cancel at all in the old days, unless we wanted to pay an arm and leg."

The contract actually has a cost-of-living clause, inserted by Nielsen, purportedly for taking care of the increasing costs of labor. Since last January, the contract has allowed for increases of approximately 20%, half of which is directly laid off to cost of living. The complexly written contract also provided for increases in the charge to subscribers for information on sustaining tv programs.

Capper came when Nielsen insisted on a new cost increase with the newest contract dickers, still going on, even though the webs technically cancelled.

Webs are looking forward to a cost saving with ARB. They each pay about $6,500 a month for the seven-market ARB "overnight" returns. That will remain the same, when ARB takes over, but the webs will also pay about $7,500 a month for the national service, for an average monthly cost to each of $14,000. Nielsen charges a base of about $16,000 a month for just the regular national Nielsens.

Yet with all these reported advantages to the webs, that one big "if" still remains—Will Madison Ave. make the sacrifice too and "go ARB?"

Because the agencies may yet put pressure on the three webs to stick by Nielsen for the foreseeable future, the networks have not completely closed the door on further dickers. At least, ABC, NBC and CBS have been noticed to go through half-hearted talks with Nielsen's agents on the possible renewal or extension of the Nielsen tv rating service. Hope is that they won't need Nielsen more than a few weeks beyond the beginning of the national ARB's late next fall, after the agencies have had the chance to taste of the new print.

ABC Dickers For Chi Radio O&O

Chicago, Nov. 3.

ABC Radio, still anxious to have a fulltime owned station in the Windy City, is understood to be in negotiations with Prairie Farmer again anent a buyout of its half of jointly-owned WLS. Hangup is still price and tax angles, but while a spokesman averred a deal it is no closer than it ever was, there are indications that both sides have softened, and the purchase may conceivably be consummated before the year's end.

Dual ownership has given the clear-channeler a schizoid personality, with the web programming in the urban idiom and Prairie Farmer having a rural orientation. As a result of its grassroots identification, station has had a hard time maintaining a strong position with Windy City dia'ers.

Station also has a troublesome union situation, with both NABET and IBEW in on the technical operations, each fearing that a sale of the station would mean an ouster for one of them.

Cincy To Tint Up Nighttime Sports

Cincinnati, Nov. 3.

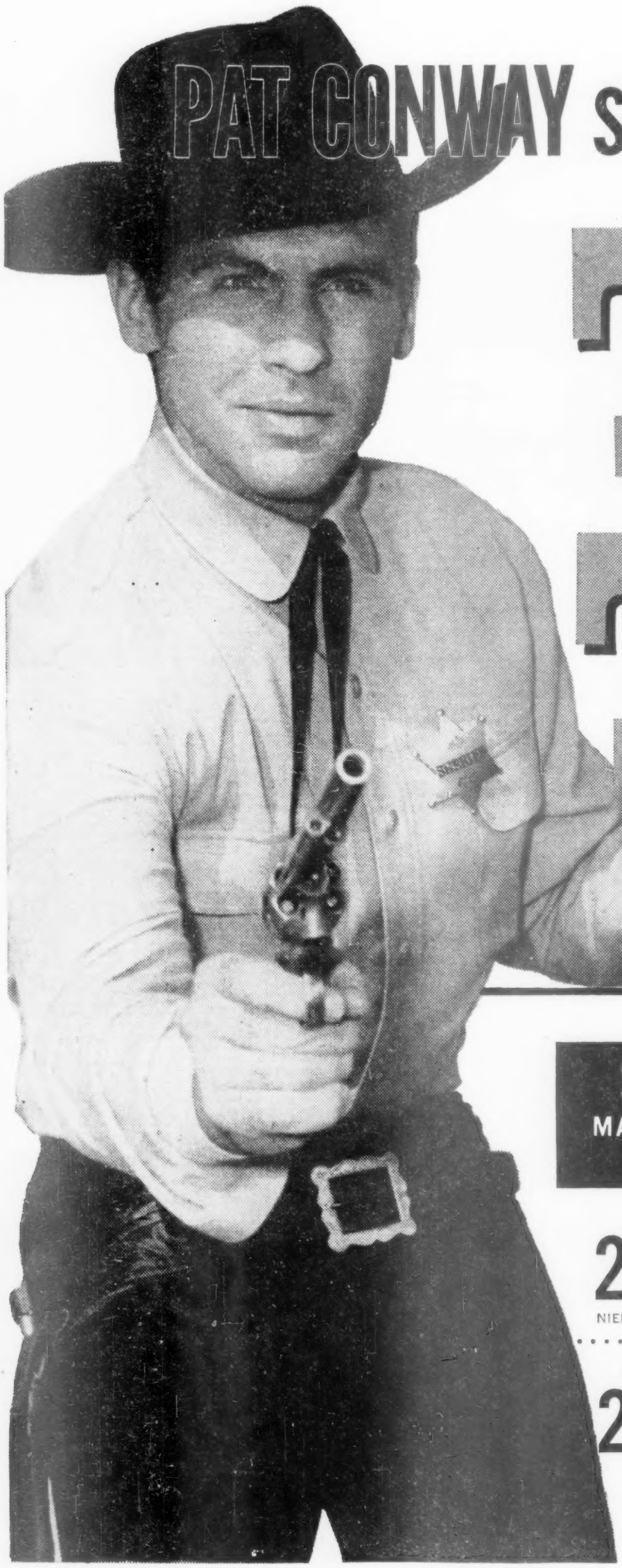
WLW-T is adding night basketball and baseball colorcasts to its string of tv firsts.

Nocturnal baseball colorcasts will revolutionize the entire industry, opening the doors to colorful and exciting sporting events, says Robert E. Dunville, Crosley Broadcasting Corp. prexy.

Tint bows for night basketball will be of home games of U. of Cincinnati in the new season.

The Cincy station inaugurated colorcas s of major league baseball this year on 23 days games of the Cincy Reds. Ten colorcasts of night games are scheduled for 1960. Night colorcasting is made possible by a development by Crosley and General Electric engineers, Dunville said.

Don Durgin, NBC vice president of tv network sales, stated that the development involves an RCA camera which permits taking of color pictures in any black and white studio or remote location, such as sports events, even at night, under artificial light.



PAT CONWAY stars as Sheriff TOM TIER

SENSATIONAL MARKET-BY-MARKET RATINGS!

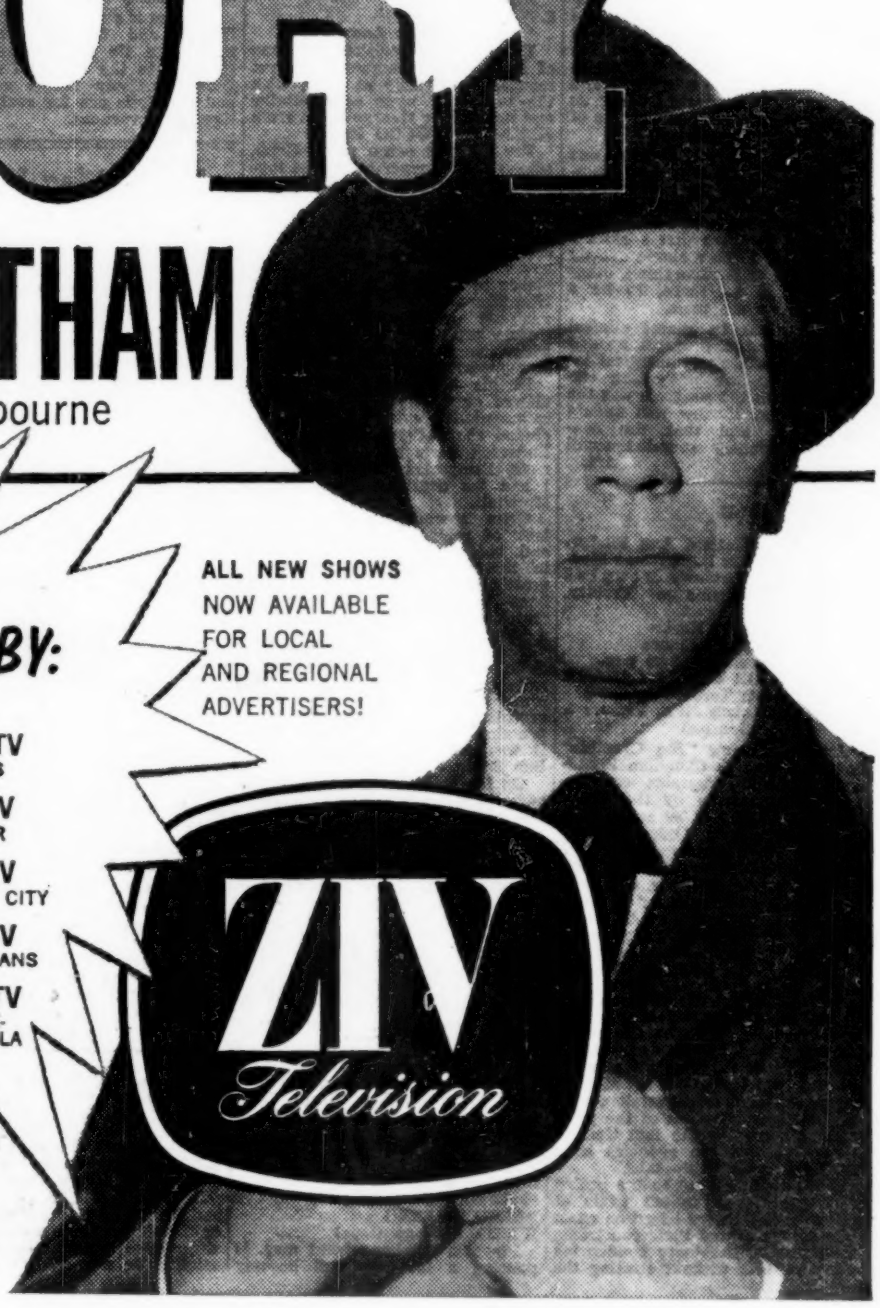
DETROIT 28.6 NIELSEN JUNE '59		
TOLEDO 26.9 NIELSEN JULY '59	NORFOLK 29.2* ARB JUNE '59	PORTLAND, ORE. 25.2 ARB JUNE '59
MEMPHIS 20.6 NIELSEN AUGUST '59	CHARLOTTE, N. C. 29.8* ARB AUGUST '59	WICHITA FALLS 30.2* ARB JUNE '59

Clay Hollister in ALL NEW

BSTONE RITORY

RICHARD EASTHAM

stars as Editor Harris Claibourne



ALL NEW SHOWS NOW AVAILABLE FOR LOCAL AND REGIONAL ADVERTISERS!

ALREADY SNAPPED-UP BY:

STROH BREWING CO. in 19 markets in Michigan, Ohio and Indiana!

MORNING MILK in Salt Lake City, Portland, and 3 other Western markets!

MOLSON BREWING CO. in Buffalo, Watertown and Burlington-Plattsburgh!

PACIFIC GAS & ELECTRIC in San Francisco and 6 other California markets!

WFAA-TV DALLAS

KOA-TV DENVER

WKY-TV OKLAHOMA CITY

WWL-TV NEW ORLEANS

WALA-TV MOBILE-PENSACOLA

and many more

NIELSEN JULY '59 · NIELSEN JULY '59

*4-WEEK AVERAGE

ZIV Television

Television Reviews

Continued from page 35

and the great amounts of time that can be expended in a picture's making, television was certainly left on the short end of the stick.

It still seems a terrible waste assembling all those top production, direction, writing and acting talents under one tv canopy and then spending them on a rehash. It's not so much the fault of CBS or producer David Susskind as it is the sponsors. General Mills and General Time should recognize that the Colbert and Preston, et al., names are just as likely to get an audience even if they are not involved in an adaptation of a motion picture. Consequently, to try something fresh and peculiar to television might not hurt an advertiser's cause—and it certainly would eliminate the feeling some viewers have that, with a whole new world opening before them, tv has to spend its valuable time mooning over a rival's past.

Art.

CONQUEST
With Charles Collingwood, Harry Harlow; Nelson Case, announcer
Producer: Michael Sklar
Director: Harold Mayer
Writer: S. S. Schweitzer
30 Mins., Sun., 5 p.m.
MONSANTO CHEMICAL
CBS-TV (film)
(Gardner)

"Conquest" returned to the air for another season Sunday (1) to do a laboratory study on the nature of "mother love." It was like proving why Linus (in "Peanuts") needs his "happiness and security" blanket. A profound and fascinating topic, it was embraced in the kind of half-hour the CBS public affairs series might do well to survey again.

At the U. of Wisconsin Primate Laboratory, Dr. Harry Harlow and his assistants have been carrying on series of intensive lab tests with rhesus monkeys (the nearest available primate in thought and emotion to the human baby) to establish scientifically how maternal relationships are born and just what they mean. The soft cloth or a doll, the only mother the monkeys know, went further in establishing a sense of security and attachment than breast feeding, as was amply proved in the course of the half-hour.

A perverse thought clung to one viewer as the result of this opening stanza on "Conquest": That the laboratory tests (an odious frame of reference in tv, come to think of it) tended to prove that a Mother doesn't have to do a single overtly affectionate or positive thing, other than to just be there, to be a mother. Kids are fools.

Subject and its direct clinical handling on the program opened the way to other psychological investigations. One mitigating circumstance on the program was the fact that Dr. Harlow was unduly professorial and that the consequent pedantry sounded shrill after a while.

Art.

THE CRUCIBLE
(Startime)
With Leslie Nielsen, Ann Wedgeworth, Douglas Rain, Diana Maddox, John Drainie, Douglas Campbell, Catharine Proctor, others
Producer: Harvey Hart
Adaptation: Mavor Moore
90 Mins., Tues. (27), 9:30 p.m.
FORD MOTOR CO. OF CANADA
CBC-TV, from Toronto
(Cockfield-Brown; JWT, Vickers & Benson)

Arthur Miller's "The Crucible" is the first of 19 Canadian Broadcasting Corp. programs commissioned this season by the "Ford Startime" series of 39 sessions of 90 minutes each. Originating in Toronto, the interpolated CBC teeoff went to 39 tv stations across Canada, plus U. S. tieins, with tape spliced after three-weeks' rehearsal and takes, this with an American visiting star (Ann Wedgeworth) but the others, including supporting principals, being established Canadian players.

It marked the North American tv preem of Arthur Miller's "The Crucible" and, besides the adept scripting of Mavor Moore in the cutting-down to some 75 minutes of the playing time of Miller's machine-tooled stage version, plus the fine performances of the principal players, it's the first time in Canada that three agencies have split the sponsorship tabs.

It was pointed out in the prolog that the famous witch trials of Salem in 1692 were based on exact pioneer types and their courtroom testimony, with Moore condensing the four acts without stinting the main characters in this tale of bigoted Puritan hysteria.

Thanks to the workmanlike production values of Harvey Hart, "The Crucible" was a grim parade or innocents who died to the dramatic rumble of the drums in the dimly-lit surroundings of the times this carried out by imaginative camera work and costuming.

Regina-born Leslie Nielsen gave a splendid delineation of the rugged Salem farmer, plus his once-frigid wife (Diana Maddox), with both rising to great acting heights in their denunciation scenes and her pride in her husband's tearing up of his confession that, in order to save both, had him consorting with the Devil. Ann Wedgeworth, as the leader of the Salem girls, persisted in looking like a colonial Brigitte Bardot but did good work as the seductress and in her final defeat in Nielsen's confession of their sexual relationship.

Supporting principals also did well in the technical handling of their talents, notably John Drainie as the Rev. Parris, father of one of the midnight dancers; Douglas Rain as another reverend who finally sees that he was in error; Douglass Campbell as the stiff-necked governor presiding over the court; and the tv debut of Portia White, hitherto known as a colored contralto of the international concert stage.

Without a laugh throughout, this tv production of "The Crucible" is a stern and hideous masterpiece of writing, with every member of the huge cast making full use of dramatic fanaticism, without hamming, in a four-act play that must have gripped a trans-continental audience on intensity and historic authenticity.

McStay.

THE MAN WHO WAS THERE
With George Grim, Bob Boyle
Producer: Ken Barry
Director: Earl Nieme
Writer: Grim
15 Mins., Sun., 10:15 p.m.
FEDERATED MUTUAL INSURANCE CO.
KSTP-TV, Mpls.
(Stevenson & Associates)

Twin Cities' television loses one of its foremost personalities next month, temporarily at least, with the switch of news commentator and newscaster George Grim from KSTP-TV to WCCO Radio.

For the past seven years, Grim, who is a newspaper columnist topper as well as a leading and pioneer airplane performer, has been doing this 15-minute Sunday night news commentary for Federated Mutual, a sponsor that never has swerved from its allegiance to him. As "The Man Who Was There" he has discussed and analyzed news developments throughout the world, many of which he actually covered in his newspaperman capacity.

In his bowoff (25), Grim reviewed events upon which he had commented previously. These included the national elections, the Eniwetok news blast, east Berlin riots, Hungarian revolt, Sputnick I and the death of Gen. George Marshall.

Grim scored the "blundering lack of realism" in this country and, bidding farewell, pointed out in this connection that his program's purpose at all times had been to emphasize to viewers that "this is your world—you must be a part of it."

The amiable parting between Grim and his sponsor included a message from Federated Mutual prexy Charles I. Burton, II, congratulating him and publicly expressing thanks for his services. It was read by KSTP-TV staffer Bob Boyle.

On his part, Grim returned the compliments and stated he always had been particularly grateful because no sponsor representative, agency or station KSTP-TV ever had asked him "What are you going to talk about tonight?" or tried to influence his opinions.

WCCO Radio hasn't announced any plans yet for Grim. However, it's anticipated that the local CBS affiliate will seek to capitalize on his video as well as audio popularity by utilizing him, too, on its tv end.

Rees.

PLAYBOY'S PENTHOUSE
With Hugh Hefner, Ella Fitzgerald, Cy Coleman, Nat (King) Cole, Lennie Bruce, Rona Jaffe, Charlie Shavers, A. C. Spectorsky, others
Producer: Jim McGinn
Director: Herb Cunniff
90 Mins., Sat., 11:30 p.m.
PARTICIPATING
WBKG, Chicago (tape)

Playboy, the bon vivant mag, is pouring a lot coin and bosomy dames into a free-wheeling Saturday night televersion of itself, by means of stimulating a modern (and moneyed) bachelor's bacchanalia. As editor-publisher and co-host Hugh Hefner articulated it for the audience: "It's a sophisticated get-together for people who we dig and who dig us. It's a sort of latenight ball."

The preemer (24) was not a complete fiasco. A lot of tastelessness and sophomoric drivel was perpetrated in the name of sophistication in the 90-minute stanza, but Ella Fitzgerald and the Cy Coleman Trio, by dint of their talents, gave it some moments of quality. The set, designed by Franklin Oakley, was both elaborate and functional and properly festooned with paraphernalia of conspicuous consumption (including overproportioned femmes). And, it should be said in the show's behalf, it convinced more than CBS-TV's "Big Party" that this was an actual taffypull, happening spontaneously.

It will take a lot of tightening and mature judment to make this high-budgeter a solid bet for syndication. Some thrift is indicated in the plugs for the magazine, and posturing by the host will never substitute for poise. Hefner has the ease to be a television personality, but in the first outing he needed the gift of gab. Repeated exclamations of "exciting" and "wonderful," if anything, compromised the "ain't we got fun" atmosphere.

Entirely too much time was given over to comic Lennie Bruce, who celebrated the freedom Playboy let him have on the air by making a production of blowing his nose on camera and by being generally rambunctious. He spent a lot of time assailing the broadcast taboos, and breaking them, and everyone sat around and dug him like he was talking profound.

Other conversation guests included Nat (King) Cole, authoress Rona Jaffe, and writer A. C. Spectorsky, now co-publisher of of Playboy. The talk was casual enough but not scintillating. For great stretches of time the pace was painfully slow.

Realism is accented on the show. Hefner and friends drink real booze and tic in true jazzophile rhythms to the music. The background activity seems unstaged, and the dolls are for real, if you like them vacuous.

Les.

RCA Betting 100G

Continued from page 1

Lauren, 19-year-old unknown singer.

Youngster, recently pacted by Victor to a seven-year contract and whose first record hits the stalls this week, has never taken a vocal or acting lesson nor done any professional work of any sort in the entertainment field. Yet Lauren is being ballyhooed by RCA to the tune of a reported $100,000.

It's the largest allocation of coin for an RCA artist in company's history. The promo campaign being lined up for Lauren will be the biggest since the introduction of Perry Como 15 years ago.

As part of the campaign, Lauren, who facially resembles the late James Dean and vocally is similar to Johnny Mathis, will go out on a 20-city tour. Also, RCA plans to work closer with General Artists Corp., repping the singer for tv guestings, in developing him into a show biz personality rather than just a recording star.

RCA is also banking heavily on their hopped-up campaign for the unknown potential star to smoke up interest among six people. The diskery figures the more they publicize Lauren's name, the easier it will be to sell him to the public.

If unknown Lauren does go over with the public as RCA hopes, look for the beginning of a new trend among the recording companies. Rather than wait till a disk clicks before giving an artist the big push, they'll start pushing 'em even before they cut their initial disk.

Atlanta—Stu Armstrong has assumed duties as production manager of WAGA-TV, Storer chain mouthpiece here. He comes to Atlanta from WITI-TV, Milwaukee. A 12-year veteran in broadcasting business he has worked in Madison, Wis., Peoria, Ill., Minneapolis and Milwaukee. In addition to his on-the-air production duties, Armstrong also is scheduled to do the spieling on a sports show.

TV Followup Comment

Continued from page 35

and no amount of production values or thespic gloss can change that.

It isn't often that tv puts on Shaw, and it's a rarity to see such talents as Claire Bloom, Siobhan McKenna and Robert Morley together in a play. Morley, of course, stole the show, not only because he is a magnificent actor, but also because the part of the lusty and eccentric Englishman seems to have been written for him. To play opposite Morley in a Shaw play demands either a sense of teamwork or a matching talent.

In the case of Miss McKenna, who protrayed the athletic and strong-willed Pole, Lina Szcepanowska, Morley found his match. She turned in a jewel of a performance though—again—the role today makes little sense and provides only an obscure commentary. In the instance of Miss Bloom, the looks and the spirit were there, but the warmth was missing. Her Hypatia glittered, but it din't convince.

In the smaller roles, Kenneth Haigh was excellent as Gunner, the disenchanted Socialist who comes to revenge his mother and gets tangled up with Morley's family affairs. Here, again, a subtly-drawn character which today must be taken at face value whereas in Shaw's days he drew his strength from political reality. Rod Taylor looked handsome, John Williams had the required dignity as Lord Summerhays, Isobel Elsom was amusing as Morley's wife and Robert Casper and Patrick MacNee played the proper sons of British gentry.

Robert Stevens' direction didn't try to intrude on those rapidfire Shavian interchanges on which so much of the play is based. His characters moved, and yet one got the feeling that each was putting on a kind of solo performance. There was a lack of cohesiveness which more astute camerawork could have prevented. Meade Roberts' adaptation of the play caught the highlights and Edgar Lansbury's sets were handsome as was indeed all of the John Houseman production.

Since so much of "Misalliance" is fluff and no more than an excuse for Shaw to spout sophisticated witticisms, the version suffered from the purely theatrical aspect. Lines like "Common people do not pray, they only beg;" and "Men like conventions because they made them" represent the kind of Shavian observations which he certainly improved on in his more important plays. Still, when Morley plays Shaw he catches that sense of outraged revolution against convention which, even today registers on a high note.

Hift.

Armstrong Circle Theatre

Efforts of a Belgian priest to provide housing for displaced persons were used as the basis for "35 Rue du Marche," an hour-long live drama aired Wed. (28) on CBS-TV's Armstrong Circle Theatre. Father Dominique George Henry Pire's personal crusade, which won him the 1958 Nobel Peace Prize, was a sterling example of humanitarianism.

But Harold Gast's curious teleplay of the priest's work made most of the refugees a bitter, anti-social lot who were suspicious of aid. Scenes of theft in a D.P. camp showed the emotional stress the inmates were subjected to. However, these sequences and surly comments of other refugees were hardly the right approach to create audience sympathy.

Fortunately, Father Pire saw enough good in these "socially unacceptable" people to build homes for them on the outskirts of a number of European cities. His character, devotion to principle and unbounding patience was admirably portrayed by Telly Savalas. Good support was provided by Paul Savior as his assistant, Luis Van Rooten as a city councillor and Perry Skaar as a disgruntled refugee, among other cast members.

Nature of the story had a documentary flavor and William Corrigan's direction tended to accent this. Host-narrator Douglas Edwards, per usual, ably "bridged" in his comments. Plugs for Armstrong Cork Co.'s varied products were tastefully presented. Particularly interesting to homeowners were the filmed blurbs for its "cushiontone" ceiling in which do-it-yourselfers were urged to be a "weekend wonder."

Gilb.

Desilu Playhouse

It was a momentous week. The veil was lifted on unseen phenomena, as far apart as heaven and earth. The Soviet let us see what the other side of the moon looked like and Desi Arnaz turned his serious side to the millions gathered around their sets last Friday night in "So Tender, So Profane." He acted rather than jollied. To say he did it well—he'd settle for that.

With his hair slicked down, country-style, and his clothes hanging loosely on his well-proportioned frame, he looked like someone else unless the eyes gave him away. He played the role with restraint and feeling, that of a Cuban factory worker forced against his own wishes to reinstate in his society a sister who went wayward. In her own words, "I'm a tramp." The restraint may have been of Desi's doing rather than director Jerry Thorpe but there was too much of it. It would seem that Thorpe was trying to fully develop every emotion and it noticeably slowed the pace. Desi's every move was measured and tempered yet it was he who gave the story by Adrian Spies its dramatic authority and sustained interest.

If Desi underplayed his role, the opposite was true of Pedro Armendariz, his main support with Barbara Luna. He not only hissed up a villainous storm but with horns he would have looked like the devil. He has not been outheavied this season, and that goes for your westerns, too. In roughing up Desi, it was noticeable that he knew who was the studio boss. He shoved rather than punched. Miss Luna as the tart made her scenes bristle, while Margo and Adele Mara were quite suitably accessory. Thorpe's production and direction, from Spies' powered script, lacked consistency of pace and some of the acting seemingly got out of his hand. George Murphy hosted with his usual dignity.

Helm.

ABC RADIO, AFFILS TALK OF NEW SHOWS

ABC Radio web is sounding out advertisers and affils on a roster of new shows, of five to 10 minutes in length, some of them keyed to multi exposure during the week.

Shows are a Bing Crosby songalog; vocalizing by the Hi Lo's and "Dateline Moscow," featuring the Russian interpreter Nicholas Orloff who covered the Khrushchev visit for the web.

Still in the development stage is a web program featuring a commentary by Truman from his library in Independence, Mo. The former President hasn't agreed to do the program as yet, but his representatives are considering the web's overtures.

Petersmeyer

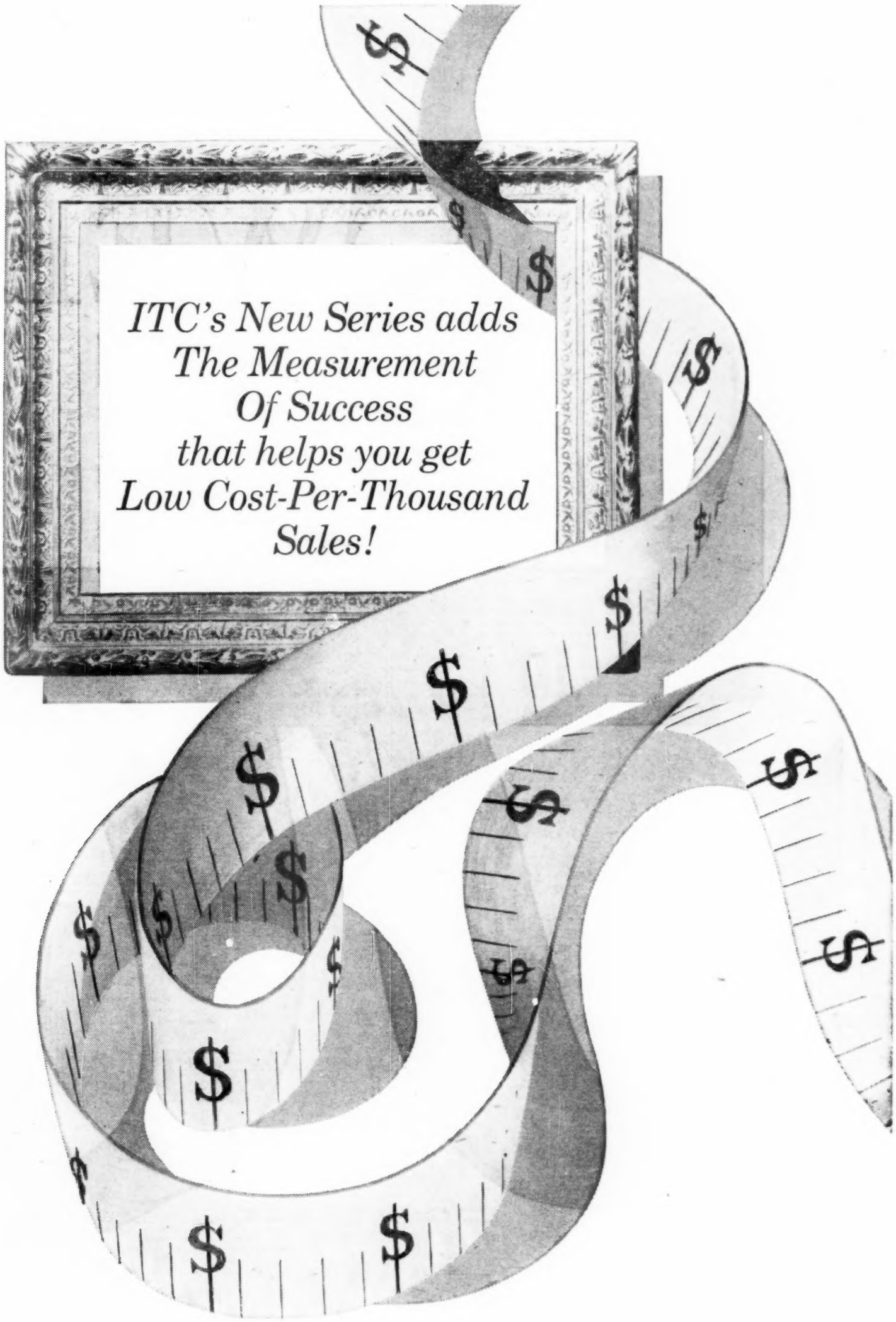
Continued from page 28

if we are to fully meet our responsibilities."

He proposed that plugs for the quality shows be worked into network nighttime entertainment shows: "Think of the impact of Dinah Shore describing in her charming and delightful way an upcoming NBC opera broadcast. Or Ed Sullivan running a 30-second film clip of a thrilling crescendo in a Leonard Bernstein-New York Philharmonic program which had been on that afternoon and reminding the audience that more Bernstein programs will be available to them on future weekends. Or Gary Moore talking enthusiastically about an upcoming conversation on "The Great Challenge." Or Perry Como dropping a comment about Shakespeare and television . . . I propose likewise that your stations promote in prime evening time the cultural and informational programs."

While stations should plug their own pubservice efforts, he said the web shows should also get attention, because "you and I know that our public does not distinguish as we do between network and station."

Petersmeyer, who was very active in formation of the new Television Information Office, said after his speech that he had approached the top echelon of three major tv ad agencies on the question of prime-time plugs for quality shows. Indications were, he said, that the agencies were ready for the plugs if somebody makes the proposition, and the making is strictly up to the network.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I T C

VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: SEPTEMBER 20-26, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"CORVETTE K-225"**— Randolph Scott, Ella Raines; Universal; 1943; Screen Gems	1st Run	Fabulous '52 Sat. Sept. 26 11:00-1:15 a.m. KNXT-TV	8.0	10.5	2.2	50.0	News	KCOP	3.3
							Town Hall Party	KTTV	2.0
2. **"THE UNDER COVER MAN"**— Glenn Ford, Nina Foch; Columbia; 1949; Screen Gems	1st Run	Late Show Fri. Sept. 25 11:15-1:00 a.m. KNXT-TV	5.7	7.2	4.4	41.3	Jack Paar Show	KRCA	4.5
							Nitecap Theatre	KABC	1.1
3. **"GREAT MOMENT"**— Joel McCrea, Betty Field; Paramount; 1944; MCA	1st Run	Early Show Thurs. Sept. 24 5:30-7:00 p.m.	5.4	6.1	5.0	24.3	Popeye	KTLA	4.7
							Weather; News	KRCA	6.1
							Curt Massey	KRCA	3.9
3. **"GUADALCANAL DIARY"**— Preston Foster, Lloyd Nolan; 20th Century Fox; 1943; NTA	Repeat	Early Show Fri. Sept. 25 5:30-7:00 p.m. KNXT-TV	5.4	6.1	4.4	25.2	Popeye	KTLA	5.3
							Weather; News	KRCA	6.7
							Traffic Court	KABC	4.4
4. **"FRANKENSTEIN"**— Boris Karloff; Universal; 1947; Screen Gems	Repeat	Request Performance Fri. Sept. 25 8:30-10:00 p.m. KTLA-TV	5.0	6.1	3.3	54.2	Jimmy Durante	KRCA	21.3
							Desilu Playhouse	KNXT	20.2
							77 Sunset Strip	KABC	23.5
4. **"SO RED THE ROSE"**— Margaret Sullivan, Randolph Scott; Paramount; 1935; MCA	1st Run	Early Show Sat. Sept. 26 6:00-7:30 p.m. KNXT-TV	5.0	5.5	4.4	15.8	Welk's Dancing Party	KABC	17.7
							Lock Up	KABC	9.9
5. **"HOMECOMING"**— Clark Gable, Lana Turner, Anne Baxter, John Hodiak, C. Mitchell; MGM; 1948; MGM-TV	Repeat	Clark Gable Stars Tues. Sept. 22 8:00-10:00 p.m. KTTV-TV	4.7	6.1	3.9	8.5	Laramie	KRCA	13.3
							To Tell The Truth	KNXT	16.3
							Toast To Jerome Kern	KRCA	28.3
6. **"MALTESE FALCON"**— Humphrey Bogart, Peter Lorre, Sidney Greenstreet; Warner Bros.; 1941; AAP	Repeat	Early Show Wed. Sept. 23 5:30-7:00 p.m. KNXT-TV	4.2	4.4	3.9	21.4	Popeye	KTLA	6.1
							Bozo The Clown	KTLA	6.1
							News; News	KRCA	4.7
7. **"HOLY MATRIMONY"**— Monty Wooley, Gracie Fields; 20th Century Fox; 1943; NTA	Repeat	Early Show Mon. Sept. 21 5:30-7:00 p.m. KNXT-TV	3.9	4.4	3.3	19.3	Popeye	KTLA	3.6
							Bozo The Clown	KTLA	6.9
							News; News	KRCA	4.7
8. **"AMBASSADOR'S DAUGHTER"**— Olivia de Havilland, Myrna Loy, John Forsythe; United Artists; 1956; UAA	Repeat	Late Show Thurs. Sept. 24 11:15-12:45 a.m. KNXT-TV	3.3	3.3	3.3	36.7	Jack Paar Show	KRCA	4.8
							KRCA Playhouse— "Mantrap" (Repeat)	KRCA	1.7
8. **"PAWNEE"**— George Montgomery, Bill Williams, Lola Albright; Republic; 1957; Hollywood TV Service	1st Run	Movie 4 Sun. Sept. 20 11:00-12:30 a.m. KRCA-TV	3.3	2.8	3.9	38.8	Sunday News Special	KNXT	14.9
							Late Show—"Always Leave Them Laughing" (Repeat)	KNXT	1.8
9. **"KENTUCKY"**— Loretta Young, Richard Greene, Walter Brennan; 20th Century Fox; 1938; NTA	Repeat	Early Show Tues. Sept. 22 5:30-7:00 p.m. KNXT-TV	2.8	3.3	2.2	14.7	Popeye	KTLA	4.7
							Bozo The Clown	KTLA	6.4
							News	KTLA	4.4
							News	KRCA	6.1
10. **"IMMORTAL SERGEANT"** — Henry Fonda, Maureen O'Hara Thomas Mitchell; 20th Century Fox; 1943; NTA	Repeat	Late Show Mon. Sept. 21 11:15-12:45 a.m. KNXT-TV	2.2	3.9	1.1	24.7	Jack Paar Show	KRCA	4.3

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: SEPTEMBER 20-26, 1959.

1. **"ARMORED ATTACK"**— Dana Andrews, Walter Houston, Anne Baxter; RKO; 1943; NTA	1st Run	Cinema 7 Sun. Sept. 20 12 noon-1:30 p.m. WNAC-TV	14.1	14.6	12.4	70.2	Command Premiere— "Men With Wings"—(1st Run)	WBZ	5.4
2. **"THE ALUMNI REUNION"**— Constance Ford; NBC Films	Repeat	Cameo Theatre Mon. Sept. 21 9:30-10:30 p.m. WHDH-TV	12.7	14.0	11.8	25.3	Joseph Cotten	WNAC	20.5
							Eyewitness To Murder	WNAC	22.5
3. **"KINGS ROW"**— Ann Sheridan, Robert Cummings Ronald Reagan, Betty Field; Warner Bros.; 1942; UAA	Repeat	Command Premiere Sun. Sept. 20 2:00-4:00 p.m. WBZ-TV	12.2	14.0	9.0	29.9	M/L BB	WHDH	17.5
4. **"TWO YEARS BEFORE THE MAST"**— Alan Ladd, Brian Donlevy, Bill Bendix; Paramount; 1946; MCA	Repeat	Big Movie Sat. Sept. 26 10:30-1:15 a.m. WBZ-TV	11.9	15.2	1.1	52.7	U. S. Marshal	WNAC	12.9
							Pro-Football	WNAC	4.6
5. **"FRANKENSTEIN MEETS WOLF-MAN"**— Bela Lugosi; Universal; 1943; Screen Gems	1st Run	Early Show Wed. Sept. 23 5:00-6:30 p.m. WNAC-TV	11.0	12.4	9.5	50.0	Bozo The Clown	WHDH	8.4
							Mickey Mouse Club	WHDH	9.3
							Boston Movietown— "Captain Blood" (Repeat)	WBZ	4.2
6. **"GUNG HO"**— Randolph Scott, Robert Mitchum; Universal; 1943; Screen Gems	Repeat	Cinema 7 Sun. Sept. 20 1:30-3:00 p.m. WNAC-TV	10.8	11.8	9.5	32.3	Command Premiere— "Man With Wings" (1st run)	WBZ	7.0
							"Kings Row" (Repeat)		
7. **"JUBILEE TRAIL"**— Pat O'Brien, Vera Ralston, Joan Leslie; Republic; 1953; Hollywood TV Service	Repeat	Boston Movietime Tues. Sept. 22 5:00-6:45 p.m. WBZ-TV	10.7	12.4	9.0	45.2	Bozo The Clown"	WHDH	7.6
							Adventure Time	WHDH	7.0
							Early Show—"They Were Expendable" Part 2 (Repeat)	WNAC	8.7
8. **"THE BIG HOUSE"**— Chester Morris, Robt. Montgomery, Wallace Beery; MGM; 1930; MGM-TV	1st Run	Wed. Showcase Wed. Sept. 23 6:30-8:00 p.m. WNAC-TV	9.9	11.2	9.0	32.0	Life of Riley	WHDH	3.9
							News; Weather	WBZ	10.1
							News	WHDH	9.0
							Wagon Train	WBZ	27.3
9. **"CONFLICT"**— Humphrey Bogart, Alexis Smith; Warner Bros.; 1945; UAA	Repeat	Boston Movietime Fri. Sept. 25 5:00-6:45 p.m. WBZ-TV	9.5	10.7	9.0	46.3	Bozo The Clown	WHDH	8.2
							Mickey Mouse	WHDH	8.7
							Dateline Boston	WHDH	4.8
							Superman	WNAC	5.6
10. **"THEY WERE EXPENDABLE" PART 2**— John Wayne, R. Montgomery, D. Reed; MGM; 1945; MGM-TV	Repeat	Early Show Tues. Sept. 22 5:00-6:30 p.m. WNAC-TV	7.2	9.0	6.2	30.0	Boston Movietime— "Jubilee Trail" (Repeat)	WBZ	10.6
10. **"FLAME OF THE ISLANDS"**— James Arness, Yvonne DeCarlo, Howard Duff; Republic; 1956; Hollywood TV Service	Repeat	Boston Movietime Thurs. Sept. 24 5:00-6:45 p.m. WBZ-TV	7.2	9.0	6.2	38.5	Bozo The Clown	WHDH	10.1
							Adventure Time	WHDH	7.6
							Early Show— "The Racket" (Repeat)	WNAC	5.4

MULTI-SHOWINGS

CHANNEL 9 MOVIE THEATRE—KHJ-TV, L. A. WEEK OF SEPTEMBER 20-26, 1959

FEATURE FILM	TOTAL AVERAGE RATING FOR THE WEEK	NUMBER OF TELECASTS	AVERAGE RATING PER TELECAST	HIGHEST — LOWEST RATED TELECAST	
"THE RAINS CAME"— Tyrone Power, Mryna Loy; 20th Century Fox; 1939; NTA	26.0	**"THE RAINS CAME"—5**	5.2	11.1 Mon. Sept. 21 9:00-10:45 9:00-10:45 p.m.	1.6 Fri. Sept. 25 9:00-10:45 p.m.

GOTHAM TV'S $75,000,000 BIZ

Hey, Look, No Hands!

Ottawa, Nov. 3.

Uranium City in northern Saskatchewan has an unlicensed radio station that runs by itself for 12 of its daily 18 hours on the air. It's Radio Beaverlodge, with a range of one mile and two and a half watts power, run by mining engineer Ray Dudgeon to entertain the 75 residents of Eldorado Mining & Refining Ltd.'s company town. They can't get any outside stations because of magnetic disturbances.

At 6 a.m. an automatic switch turns on the transmitter, in Eldorado's recreation building, and till 6 p.m. records—programmed the previous evening—are played into it. Then Dudgeon and unpaid volunteers from mine jobs arrive to read news, talk, spin disks and play tapes. Latter are supplied by Canadian Broadcasting Corp. at freightening cost. At midnight the transmitter shuts itself down.

Tapes are of name programs like "The Ed Sullivan Show," "Perry Como Show" and "Hawaii Calls"—especially popular in that climate. After use they're passed on to Gunnar Radio, another two and a half-watter in Gunnar Mines Ltd.'s town six miles away. Both operate on 660 kc's, which however only occasionally causes mixups. Though unlicensed, they're watched by Department of Transport, which licenses tv and radio stations throughout Canada.

Joe Franklin Has TV Designs On 'Matinee at the Palace' Impact

The daytime service show for housewife viewer is dead. This may be news to the tele stations around the country that still feature such local offerings. But it nonetheless is the considered opinion of WABC-TV's longtime daytime local staple Joe Franklin, whose variety and nostalgia show "Memory Lane," is in its sixth year.

"Fashions, recipes, home decor and so on *have* to come out on the home screen in a condescending manner," says Franklin. Women, he says, will take their fashions and decor at the department store or in magazines where they can concentrate and mull their wants and needs.

When his own show went on the air six years ago, there were roughly 40 local live adult programs on New York television. He is now alone on the scene, except for special presentations such as WRCA-TV's Dr. Joyce Brothers, WPIX's pubservice education and whatever WNTA-TV's storecast will have to offer soon.

Franklin's show is now seen Monday through Friday from 10 to 11 a.m. It features, as it always has, personalities old and new, silent motion pictures from his collection of 3,000 vintage films and records from his collection of 40,000 covering show biz from the turn of the century.

"I get hundreds of letters every year from stations that want to do a 'Memory Lane' locally," he says. "About 40 have gone on the air, and about three-fourth of those have been casualties. They fail to recognize one thing. Nostalgia cannot be administered alone. It's too heavy. It's a great condiment, but you've got to play a Sinatra.

Franklin says he balances off the interviews in the same way. He claims to have introduced Kim Novak, Eddie Burns, Connie Fran-

(Continued on page 56)

Weil Group's 600G For St. L. Station

As the first step in organization of a string of radio stations featuring Negro programming, Laclede Radio, Inc., a group headed by Ralph N. Weil, has bought KATZ, St. Louis, from Continental Broadcasting for a figure reported to be in excess of $600,000.

Continental has had the station for two years and power was hiked to 5kw soon after their purchase. Weil, a former part owner of WOV who is now a fulltime consultant to the Bartell station group, says that modifications in programming or staff at KATZ are not contemplated. The Negro programming, he says, is the basis for his group's interest in the station, and it will be retained in full.

Katz will continue to be repped nationally by Continental Broadcasting and Specialty Market.

BBC TELLS ITS OWN STORY IN TV ENTRY

London, Nov. 3.

The BBC has made a documentary film called "This Is The BBC" which, in 68 minutes, deals with an imaginary 24 hours in the life of the corporation. Directed by Richard Cawston, the pic has no narrative and all description and explanation is done in the form of dialog.

"This Is The BBC" is to be shown to an invited audience at the Odeon, Leicester-square, on Nov. 12.

2d French Channel Put Back to April

April, Nov. 3.

The second television channel envisaged by the state controlled web, Radiodiffusion - Television Francaise, will probably not begin Jan. 1, '60, as planned due to the lateness of the Ministry of Finance in decreeing the needed $120,000. The second station is now expected to start in about April '60.

Besides the lack of money, there are also various technical problems that have to be solved in getting it in without disturbing the existing and provincial setups, plus the periphery stations. No definite program formula has been released on the coming channel, but it will have 20 hours per week, to the 50 of the existing one, and will be on at the same time. But neither will have the same type of emission concurrently though they will be competing with each other.

Sources still maintain it will not be commercial, but burgeoning set sales may have audiences demanding more highpowered entries which might necessitate big names which would call for the bigger budgets possible in commercial methods. All this is being studied and now April '60 will tell the story.

Maryland-D.C. B'casters Elect Pate as Prexy

Washington, Nov. 3.

Maryland-District of Columbia Broadcasters' Assn. has selected Jason Pate, WASA, Havre de Grace, Md., prez.

Other officers are Lloyd W. Dennis, Jr., WTOP, Washington, v.p.; Robert B. Jones, Jr., WFBR, Baltimore, secretary treasurer; and members of the board of directors, Hollis Seavey, WCUM, Cumberland, Md.; John McClay, WJZ-TV, Baltimore; Tom Carr, WBAL, Baltimore, Ken Carter, WMAL, Washington; Morris H. Blum, WANN, Annapolis; Joseph W. Goodfellow, WRC, Washington; and Charles J. Truitt, WBOC, Salisbury, Md.

Outgoing prexy is R. C. Embry, WITH, Baltimore.

7 STATIONS IN '59 WINDFALL

The N. Y. tv market is enjoying a banner year, with the grossing performance of the seven tv stations estimated to hit record billings of about $75,000,000.

The estimated gross for the '59 calendar year is based on booming biz for the fourth quarter which winds up in December. The $75,000,000 estimated gross revenues for the seven stations is after agency commissions have been deducted.

The '59 gross for the seven stations is seen about 27% higher than the gross registered in the '58 calendar year. According to the latest figures released by the Federal Communications Commission, the '58 gross for the nation's top market was listed at $58,862,000. FCC issued report on the combined grossing performance of the seven stations last August. The '59 grossing performance won't be released by the FCC until next August.

But preliminary estimates, based on canvass of some key station toppers, indicate the climbing sales curve for virtually all of the stations. (Only station to publicly acknowledge red ink during the year is WNTA-TV, Newark-N. Y. indie.)

Bulk of the revenues in the market goes to the three web o&o's. It's roughly estimated that the three web o&o's corral about 70% of the biz in the market, with the remaining 30% going to the four indies. Top revenue producer among the web o&o's is WCBS-TV, with WRCA-TV and WABC-TV following in respective order. (WRCA-TV is a good deal ahead of WABC-TV.)

Indie WPIX reports a banner year to date, as does WABC-TV, with WNEW-TV contending its operation is out of the red. WOR-TV, which remains on a feature grind policy, also has reported in-the-black status. But of the indies, WPIX looks out in front in grossing performance, in the competing commercial hours. (Daily News outlet during the daytime afternoon hours is taken over by the Board of Regents for educational tv.)

Stations, notably WCBS-TV and to a lesser degree WRCA-TV, have broadened their income potential by signing off later at night. Biz in the number one market of the nation underscores the recognition of tv as the potent advertising force it is.

The record biz also will be reflected in upped profits for the year. For '58 calendar year, the profits of the combined seven outlets before taxes was listed by the FCC to be $23,555,000. For the current year ending, it's expected to be from 20 to 25% higher.

Controversy to Key RTES Seminar Series; Clyne & Levy First Up

Radio & Television Executives Society kicks off its string of 16 time buying-selling seminars (an annual affair) with a panel on Nov. 17 lead by McCann-Erickson's C. Terence Clyne and NBC's program chieftain David Levy. Subject is "TV Programming—It's Problems & Prospects."

The Tuesday sessions (this year to be held at the Hotel Lexington in N. Y.), were called by the RTES "potentially the most controversy-loaded schedule of programs ever lined up." Included in the group of seminars are mid-season "critique" by critic Gilbert Seldes and Television Information Office director Louis Hausman on Jan. 5, "Ratings and Ratings," with A. C. Nielsen's T. Rodney Shearer and ABC's James W. Seiler on Feb. 9, "Syndication as a Media Buy," with CBS Films' John Howell and Joseph Katz agency's Charles Shugert on March 8, and, for a closer on March 15, CBS' veepee Dick Salant and another, unnamed guest, on the fall political campaigns and their affect on broadcasting.

THEIS EXITS CBS ON COAST AFTER 14 YRS.

Hollywood, Nov. 3.

H. Grant Theis has resigned as director of west coast operations for CBS-TV after 14 years with the company and over four in his present post. Resignation is effective today (Tues.) with Theis to announce his new affiliation shortly.

Network will divide his duties and has already named James Hesen to the post of director of west coast live operations. Still to be named is a director of west coast film operations. Theis had supervised both areas, but the considerable expansion of the network's own film production has necessitated a director of those activities. Hesen, who started with CBS in 1952 as a stage hand, is currently director of production operations at Television City.

Chi WMAQ FM'er As Program Entity

Chicago, Nov. 3.

Chicago's hot FM radio band will get another potent hypo by next spring when the NBC-owned frequency, WMAQ-FM, becomes a separately programmed outlet, distinct from its AM counterpart, WMAQ. The FM-er, ever since it signed on the air, has merely been duplicating the AM feed and has never had an identity of its own.

With FM radio starting to boom here, and the NBC AM and tv o&o's on solid footing, veep-g.m. Lloyd Yoder feels the time is right for expansion into the third medium. It's not definite yet when the separate activation of WMAQ-FM will take place, but indications are it will be soon. The project seems to occupy a premium place on Yoder's agenda.

FM-er will undoubtedly be managed by William Decker, who recently was named station manager of WMAQ-AM, a post that had passed out of existence about a year ago. Chi NBC operation began its flirtation with the FM medium around a month ago, when it installed a nightly AM-FM stereocast. It's understood the "new" station will incline to longhair programming, most of it off tape recordings.

First network-owned FM station to go off on its own was CBS's WBBM-FM, which for a year now has been operating entirely separate from AM. There have been rumblings for many months that WENR-FM, the ABC property, might also play its own tune, but apparently the project is still to get into the serious thinking stage.

'59 Gains Reported By Admiral, Motorola

Chicago, Nov. 3.

Admiral Corp. and Motorola Inc. went into high gear this year, both reporting record gains and earnings for the first nine months of 1959.

Admiral reported an 18% increase over its 1958 sales, with 145,849,148 posted for the nine month period ending Sept. 30. Admiral's profits after taxes in the current nine month period amounted to $2,371,376, compared with last year's earnings of $947,254.

Motorola reported earnings of $9,485,024, compared with $3,217,726 in earnings for the first nine months of last year. Third-quarter net was $3,598,653, an increase of 107% over $1,739,429 reported in 1958.

Both companies expect fourth-quarter sales to maintain the year's upward graph.

Vancouver Takes Steps to Combat Hoopla Antics of Canada Radio

Vancouver, Nov. 3.

After wagging a reproving finger for years at private radio's hoopla antics and boxtop shows, Canada's Board of Broadcast Governors, which threatened two years ago that future applications for power hikes and frequency changes would be considered on the basis of program quality, has begun to follow through. Board has persistently declined a power increase to five kilowatter CKNW, the greatest offender here, and has lately endorsed establishment of a 10,000 watt "good music" station, turning down several applicants for station licenses whose background and affiliations have been with "bad taste" watters.

City's new station, CHQM (AM & FM), is the conception of Bill Bellman, longtime notable on the national tv web, and radio-tv director of Cockfield Brown ad agency. Said the broadcasting solons, "Vancouver could support a (radio) station committed to this type of programming ("good music"), and that he (Bellman) would offer a service consistent with his undertaking," thus implied what is a locally deplored fact, that this town's watters are "excessive in bally, low in taste" and abuse thusly their franchise, which is expressed opinion of labor org spokesmen in the area.

Bellman's venture, backed by local businessmen grouped under Vancouver Broadcasting Associates who are "prepared to lose money for five years," for good radio's sake. "Good radio "is not local precedent. There is CKLG, owned and operated by local logging tycoons. That station, inaugurated with "good music" policy four years ago, stayed "quality" for about a twelvemonth, and has declined into line with stations the Governors in Ottawa don't favor, uses gimmicks, loud effects and "lower-stratum" music, is reported switching to formula broadcasting (presumably block-programming of top 40 disks) and has just switched management.

Model for CHQM is stations such as WPAT in Paterson, N.J., according to Bellman, whose plans include limiting commercials to 150 in any broadcast day, and not more than two spots and one flash announcement in any 15-minute peri-

(Continued on page 56)

British Com'l TV Goes Continental

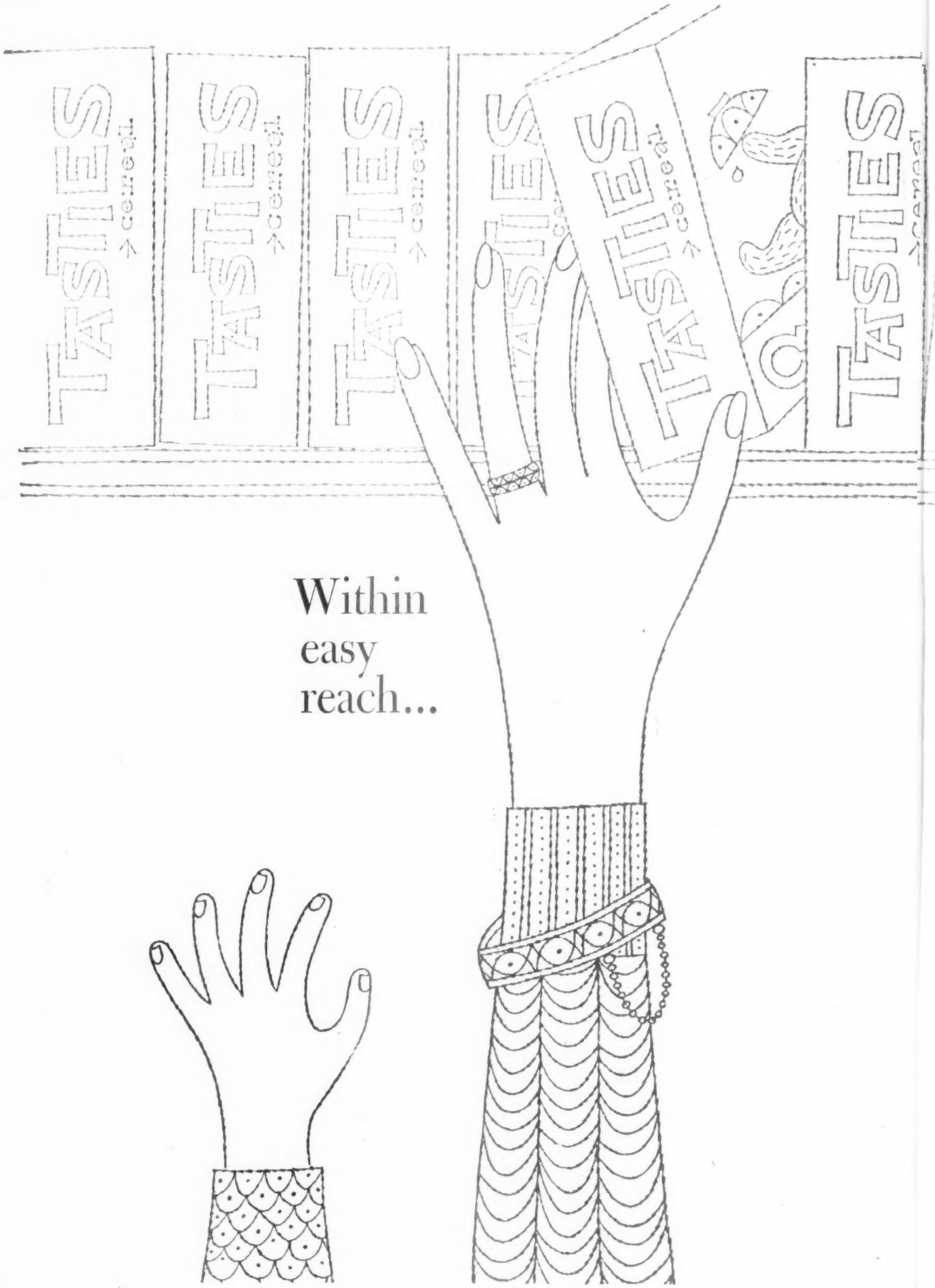
London, Nov. 3.

The commercial television companies are aiming to hook up with the Continent for the first time on any regular or substantial scale, bringing in live programs for a skein of Saturday afternoon remote broadcasts titled "Let's Go." Venture is one involving all the British webs, skedded to start this weekend (7).

Basic notion, originally put forward by ABC-TV topper Howard Thomas, is to extend from the coverage of sports items on the traditional English Saturday afternoon into material that also interests women viewers. Thus ballroom dancing, fashion shows and the like will be alternated with horse racing, athletics, motor racing and so forth.

"Let's Go," which will be controlled from Associated TeleVision's Alpha Studios at Aston, Birmingham, will employ 12 remote broadcast units from all the webs operating on Saturday afternoons, with an average of 20 to 25 cameras in use. It's the first time the whole commercial network has co-operated thus on a regular basis, though the linkup has recently been used in a skein of shows called "Summersong" and during the General Election.

Producer and organizer of "Let's Go" is Alan Chivers, recruited from BBC-TV.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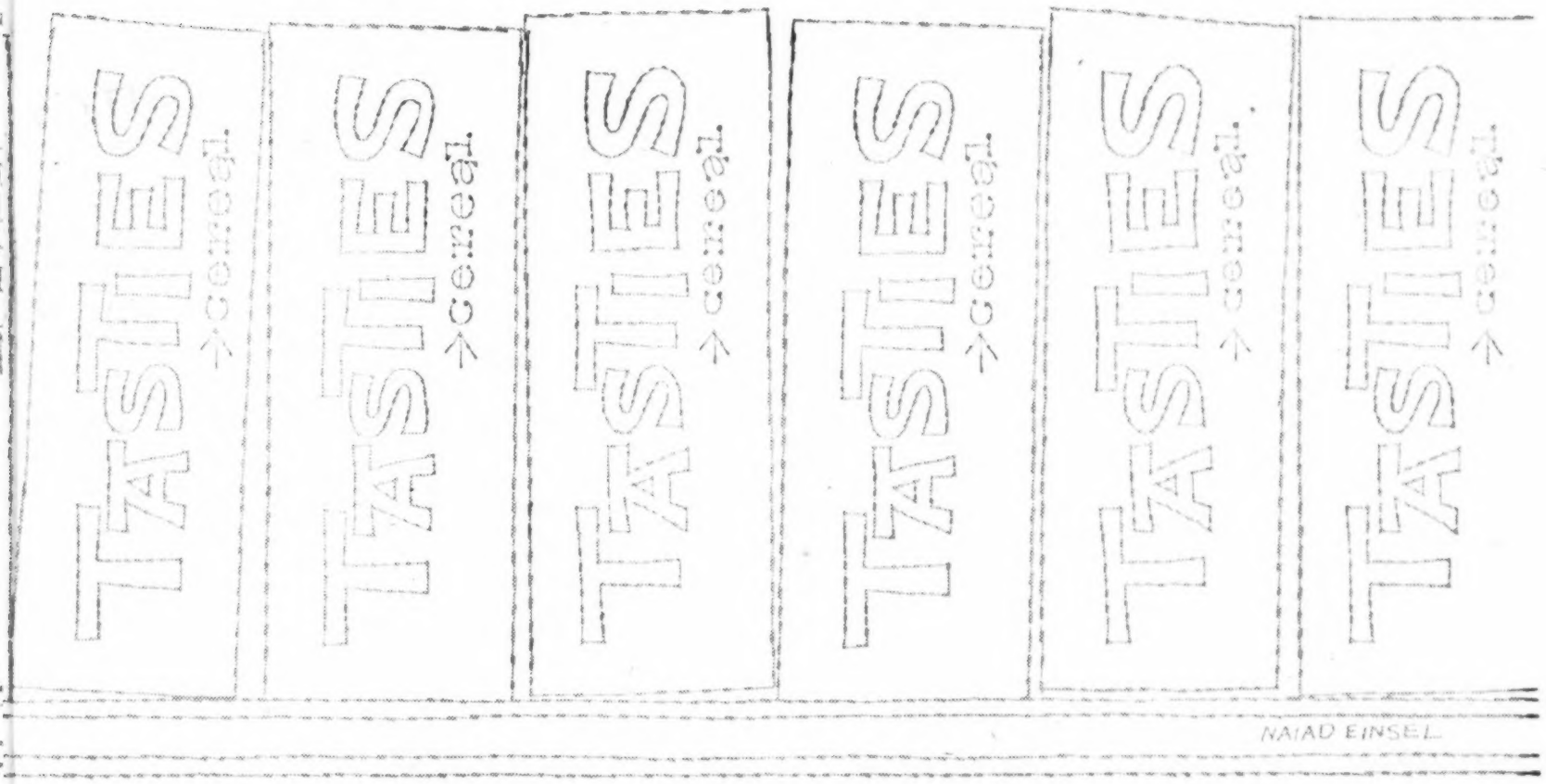

Spending money is an *adult* affair. So is making it! That's why advertisers with full-grown profits in mind use WCAU-TV in Philadelphia. Because...

WCAU-TV reaches *more adult viewers* than any other Philadelphia station. Matter of fact, a giant 83% of WCAU-TV's audience is adult. Best of all, when it comes to reaching women (the little ladies with the man-sized purchasing power) WCAU-TV tops all competition, too ...delivers 12½ million *more women viewer impressions* a week than Philadelphia's second television station. (Latest ARB, *four*-week average)

Looking for grown-up results? They're within easy reach on Philadelphia's majority leader:

CBS OWNED • CHANNEL 10, PHILADELPHIA • REPRESENTED BY CBS TELEVISION SPOT SALES **WCAU-TV**

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week two different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: SEPTEMBER 20-26, 1959.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	M/L BB-White Sox vs Indians (Tues. 7:00-10:00)	WGN	38.4	1.	Highway Patrol (Fri. 6:30)	WGN	Ziv	24.8	48.2	Amateur Hour	WBBM	13.3
2.	Gunsmoke (Sat. 9:00-9:30)	WBBM	34.8	2.	San Francisco Beat (Wed. 9:00)	WGN	CBS	17.3	31.0	U.S. Steel Hour	WBBM	20.6
3.	You Bet Your Life (Thurs. 9:00-9:30)	WNBQ	30.3	3.	Mike Hammer (Thurs. 9:30)	WGN	MCA	15.2	26.0	Masquerade Party	WNBQ	21.8
4.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	29.9	4.	Rescue 8 (Mon. 8:30)	WGN	Screen Gems	13.9	26.4	Joseph Cotten	WBBM	20.6
5.	June Allyson (Mon. 9:30-10:00)	WBBM	29.7	4.	Silent Service (Sun. 9:00)	WGN	CNP	13.9	21.6	Loretta Young Presents	WNBQ	30.6
6.	Maverick (Sun. 6:30-7:30)	WBKB	29.0	4.	"26" Men (Wed. 8:00)	WGN	ABC	13.9	26.3	The Millionaire	WBBM	24.5
7.	I've Got A Secret (Wed. 8:30-9:00)	WBBM	27.6	5.	Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	13.7	28.2	Price Is Right	WNBQ	17.9
8.	Loretta Young (Sun. 9:00-10:00)	WNBQ	27.0	6.	Sea Hunt (Sun. 10:00)	WNBQ	Ziv	13.6	27.3	Standard News Roundup	WBBM	32.7
9.	M/L BB-White Sox vs Tigers (Sun. 1:30-4:30)	WGN	26.9	7.	Citizen Soldier (Mon. 9:30)	WNBQ	Flamingo	13.3	22.2	June Allyson	WBBM	29.7
10.	Have Gun, Will Travel (Sat. 8:30-9)	WBBM	26.7	7.	State Trooper (Mon. 9:30)	WGN	MCA	13.3	22.2	June Allyson	WBBM	29.7
				8.	Woody Woodpecker (Fri. 6:00)	WGN	Kellogg	13.0	51.0	News; CBS News	WBBM	7.6
				9.	How To Marry A Millionaire (Mon. 8)	WGN	NTA	12.1	22.4	Peter Gunn	WNBQ	27.0
				10.	N.Y. Confidential (Wed. 9:30)	WGN	ITC	11.5	23.9	U.S. Steel Hour	WBBM	20.6

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: SEPTEMBER 20-26, 1959.

1.	The Rifleman (Tues. 9:00-9:30)	WXYZ	30.4	1.	Divorce Court (Tues. 7:00)	WJBK	Guild	16.5	38.4	Arizona Gun	WXYZ	10.9
2.	"M" Squad (Fri. 8:30-9:00)	WWJ	30.0	2.	Sea Hunt (Sat. 10:30)	WJBK	Ziv	16.1	35.5	Pro-Football	WXYZ	15.3
3.	Gunsmoke (Sat. 10:00-10:30)	WJBK	29.2	3.	Official Detective (Thurs. 10:00)	WXYZ	NTA	13.9	28.5	You Bet Your Life	WWJ	20.0
4.	Have Gun, Will Travel (Sat. 9:30-10)	WJBK	28.7	3.	The Honeymooners (Fri. 7:00)	WWJ	CBS	13.9	45.0	Telephone Time	WJBK	6.6
4.	Real McCoys (Thurs. 8:30-9:00)	WXYZ	28.7	4.	Death Valley Days (Mon. 7:00)	WWJ	U.S. Borax	13.5	37.4	Dr. Christian	WJBK	10.4
5.	77 Sunset Strip (Fri. 9:30-10:30)	WXYZ	28.5	5.	N.Y. Confidential (Fri. 10:30)	WJBK	ITC	13.0	28.0	Jimmy Durante	WWJ	22.2
6.	Cheyenne (Mon. 7:30-8:30)	WXYZ	28.0	5.	Panic (Tues. 10:30)	WWJ	Victory	13.0	39.5	Bold Venture	WXYZ	10.4
7.	Alfred Hitchcock (Sun. 9:30-10:00)	WJBK	27.8	6.	Popeye (Sat. 6:00)	CKLW	UAA	12.2	46.7	Frontier Doctor	WXYZ	7.0
7.	Wyatt Earp (Tues. 8:30-9:00)	WXYZ	27.8	7.	Cannonball (Fri. 8:30)	WXYZ	ITC	11.3	21.5	"M" Squad	WWJ	30.0
8.	Desilu Playhouse (Fri. 9:00-10:00)	WJBK	27.2	7.	Huckleberry Hound (Thurs. 7:30)	CKLW	Screen Gems	11.3	28.5	Michigan Outdoors	WWJ	12.2
9.	Peter Gunn (Mon. 9:00-9:30)	WWJ	27.0	7.	Lock Up (Thurs. 8:30)	WJBK	Ziv	11.3	18.6	Real McCoys	WXYZ	28.7
10.	M/L BB-Tigers vs White Sox (Sun. 1:30-4:15)	WJBK	26.7	7.	"26" Men (Sat. 7:00)	WXYZ	ABC	11.3	25.5	Four Just Men	WJBK	13.9
				8.	Bold Venture (Tues. 10:30)	WXYZ	Ziv	10.4	29.8	Panic	WWJ	13.0
				8.	Colonel Flack (Tues. 7:00)	WWJ	CBS	10.4	24.2	Divorce Court	WJBK	16.5
				8.	Dr. Christian (Mon. 7:00)	WJBK	Ziv	10.4	28.8	Death Valley Days	WWJ	13.5
				9.	San Francisco Beat (Sat. 6:30)	WJBK	CBS	10.0	32.5	Realm of the Wild	WXYZ	15.7
				10.	MacKenzie's Raiders (Wed. 7:00)	WXYZ	Ziv	9.6	23.0	Eyewitness To History	WJBK	17.9
				10.	Mike Hammer (Thurs. 9:00)	CKLW	MCA	9.6	16.7	Zane Grey Theatre	WJBK	19.1
				10.	Mr. District Attorney (Wed. 9:00)	CKLW	Ziv	9.6	16.1	Five Star Feature	WJBK	31.3
				10.	Sheriff of Cochise (Wed. 7:00)	CKLW	NTA	9.6	16.7	Zane Grey Theatre	WJBK	19.1
				10.	Waterfront (Wed. 9:30)	CKLW	MCA	9.6	18.0	I've Got A Secret	WJBK	24.8

All This and a Red Herring, Too

Continued from page 1

some information funneling into the Harris subcommittee alleging Communist or suspicious pinko ties of certain contestants and at least one member of one show's production staff have been turned over to the House Un-American Activities Committee for possible investigation. It's too early to tell what'll happen there.

Also, the Senate Commerce Committee is weighing a January or February probe of tv programming generally as part of the assessment it'll make of need for new tv legislation.

Harris' plans were to complete testimony of contestants and then move into sponsors, production people, ad agencies, network officials and others.

The subcommittee chairman said the physician of Louis G. Cowan, CBS-TV prez, had certified him unable to appear this week.

"We are hoping to have another witness or witnesses who can testify in place of Cowan," Harris said.

He wouldn't call names. Cowan created "$64,000 Question" and sold it to CBS.

Lives Up To Billing

Charles Van Doren lived up to all advance notices as the star of the Harris show and drew one of the biggest crowds in the history of Congressional investigations.

His smoothly polished language was delivered with impressive dramatics as he related his extensive lying (including admitted perjury before the N. Y. Grand Jury), ending only after the Harris group subpoenaed him. Van Doren said he continued to lie to NBC and even his own lawyer until it was obvious he must travel to Capitol Hill and testify. Van Doren later told reporters he had considered "going to Brazil or something."

But so impressive was his account of "I've sinned and I'm sorry" that members of the subcommittee commended him for coming clean and telling how his every appearance on "Twenty-One" was rigged and that he even had a script prepared in advance by producer Albert Freedman. It not only [illegible] the questions and answers, [illegible] the exact words he would use in giving the answers.

"I had a good memory," Van Doren said, not intending humor.

Rep. Steven Derounian (R-N.Y.) was the only subcommittee member scolding Van Doren and declaring he didn't think the Columbia U. teacher from a long line of intellectual Van Dorens "should be commended for telling the truth." He received biggest hand of the day Monday (2) from the audience, although Van Doren was once applauded by a smaller group. Harris tried to block all demonstrations.

"What you did was for money, wasn't it?" Derounian asked.

"That wasn't the only reason," Van Doren replied.

Gave All for Intellects

Van Doren had said earlier that Freedman had won him over to being a part in the rigging by telling him that his appearance on "Twenty-One" would "increase public respect for the intellectual life, for the teaching profession."

Derounian reminded Van Doren he had lied to the nation's press in a statement released in New York as late as Oct. 14, and asked if the "sordid mess" Van Doren revealed would elevate respect for education in children's minds. Van Doren said "no."

Chairman Harris observed Van Doren had been "duped" into the sin. Harris complimented Van Doren for telling the "whole truth" and wound up saying, "God bless you," after noting quotation, "There is so much good in the worst of us and so much bad in the rest of us, it behooves us not to talk about the other."

Committee and audience reaction to Van Doren made it obvious he is a controversial personality in the public eye.

Although several NBC execs had been expected at the hearing, none showed. A pair of NBC press agents made extensive notes on Van Doren testimony, however, and there was no indication of the web's next step on his broadcasting future. Van Doren said that although now suspended, he was still drawing his salary (at $50,000 annual rate) "at the time I walked in here."

Van Doren's public testimony was a last-minute surprise. He formerly had, through his attorney, specifically requested from Harris the right to testify behind locked doors with public and press barred.

Harris also decided to conclude "Twenty-One" testimony with Van Doren, switching former plans to call also Hank Bloomgarden, $98,500 "Twenty-One" Winner.

After Van Doren, subcommittee went into "$64,0000 Question" and "$64,000 Challenge."

Rev. Stoney Jackson, Tennessee minister who won $16,000 on "Question" and $4,000 on "Challenge," related in wordy testimony heavily sprinkled with homespun humor that he was tipped off to questions to be asked on both shows in "screenings" (i.e., briefings) in advance. He said he was given large number of questions, perhaps 50 each time, and ones asked on shows were always included. He named Shirley Bernstein, Leonard Bernstein's sister, and Mert Koplan as the ones who helped him in advance.

Tempted to Tell All on Air

Jackson said he had studied extensively in advance for the "$64,000 Question" appearance and felt he "earned" the money because he knew the answers. But he admitted extensive conscience wrestling over his "$64,000 Challenge" victory because he won with an answer he didn't know but which had been supplied by Miss Bernstein.

He said he was tempted to say over the air that he had won because the show was crooked but had a second thought.

"I thought I'd set off six cases of apoplexy right there," he said, "and my bruised little body would be found in some alley somewhere."

Arthur Cohn Jr., New York ad salesman, related previously published story of how he was defeated by Wilton J. Springer on "$64,000 Challenge" because Springer was given the q-a in advance and he wasn't. Springer, victim of a subsequent heart attack, confirmed Cohn's story in a sworn statement sent the subcommittee in writing. Cohn said Miss Bernstein had phoned him to say there was some "amazing coincidence" in Springer having the answers and expressed hope Cohn wouldn't "start any trouble."

Cohn also said Revlon reps (the sponsor) contacted him, said his story made the program "smell bad" and that they intended to "raise hell" with the show's producer, Entertainment Productions, Inc.

Upon request today (Tues.), the Harris subcommittee locked out press and public to take confidential testimony concerning little Patty Duke, 12-year-old actress who won $32,000 defeating "Music Man's" Eddie Hodges on "$64,000 Challenge." Her manager, John Ross, asked for the closed-door sesh, explaining that the testimony "may tend to deface, degrade or incriminate another person." He did not say who.

Cugat's Publicity

Earlier, Xavier Cugat, who had left a Harrah Club, Lake Tahoe, Nev., engagement under a subpoena, told the subcommittee he was supplied all questions and answers in advance while defeating Lillian Roth and winning $16,000 on "Challenge" in June of 1958. He did it as a publicity stunt on advice of his press agent, the bandleader explained. "I considered I was giving a performance," he said, "but I wouldn't do it again for $16,000,000."

Cugat said he got both q&a in advance from "Challenge" producer, Mert Koplin, who was called as a witness on Tuesday afternoon. Cugat added he didn't know whether Miss Roth, his opponent, was helped during the show or not.

Chi Pundit Suggests FCC Auction Off TV Permits To The Highest Bidder

Washington, Nov. 3.

Univ. of Chicago professor Milton Friedman has told Congress to take a number of drastic economic turnabouts, including auctioning off television permits to the highest bidder.

Friedman, appearing Friday (30) before the Joint Congressional Economic Committee, also proposed abolition of all federal subsidies, rate controls and tariffs, authorization of private competition with the postal service and elimination of the corporation income tax.

Admitting such suggestions weren't politically feasible, he told the committee there are "no easy answers to hard problems" on the economic front.

Chi WBBM-TV's Major Journalism Awards For News Coverage

Chicago, Nov. 3.

WBBM-TV's news dept., headed by Bill Garry, this year has racked up three of the top national awards for television journalism, and a few lesser citations besides. Most of them are in recognition of the CBS station's superlative coverage of the tragic fire at Our Lady of Angels school 11 months ago, proving it usually takes a good story to bring out the best in a news staff.

Garry's department recently copped the annual award of Radio Television News Directors Assn., touted by RTNDA as broadcast news' equivalent to the Pulitzer, for on-the-spot news reporting. Earlier it won the only television news award of the national journalism fraternity, Sigma Delta Chi, and a special citation for newsfilm coverage from the National Press Photographers Assn., an award made in collaboration with the U. of Missouri and Encyclopaedia Britannica. All three were based on WBBM-TV's coverage of the conflagration.

In addition, the station won four citations in the annual Associated Press Illinois competition, one for special events coverage (the fire), and the others for documentary, commentary, and regularly scheduled newscasts.

Garry's staff carries 35 newsmen, in addition to newscasters, to service both the local radio and tv operation for CBS.

Aussies Just Love Those Canada Dramas

Ottawa, Nov. 3.

Australian Broadcasting Commission has just brought 77 Canadian Broadcasting Corp. tv dramas, on kinescope. (This does not include its recent purchase of filmed 39-series "RCMP," produced by Crawley Films Ltd. of Ottawa and partly financed by CBC and BBC.)

Package includes 26 one-hour plays from curent "General Motors Presents" and 39 half-hours from "The Unforeseen" of last season and this. Also one 90, two 60 and nine 30-minute dramas from previous seasons.

All NBC Execs Put Under Oath

NBC-TV is demanding depositions from all its top executives on what they know about the quiz riggings. Purpose of the signed affidavits appears to be twofold:

To enable NBC to "voluntarily supply" the House Subcommittee on Legislative Oversight with evidence, as a sign of NBC's full cooperation with the quiz investigation.

To enable NBC to summarily fire any executive who perjures himself on his deposition only to have the truth come out later at the hearings.

Network, aware that its brass might be called to Washington at any time during the second round of investigations, which convened Monday (2), sent the depositions to all its vicepresidents, department heads and station managers. After asking each executive to list his name and position at NBC, the questionnaire says, "Please note that your answers to the following questions are to be sworn to before a Notary Public.

"Return the completed questionnaire in attached envelope to NBC legal department . . . as promptly as possible and in no event later than Nov. 6, 1959. Apart from information you may have received from press reports and other public disclosures of quiz show rigging, did you at any time learn or know, or do you now know, of the following:

"1. Secretly giving contestants in quiz, panel or audience participation or contest programs questions or answers or any other individual assistance to help them win (yes or no).

"2. Giving a winning contestant in such programs less than the full prize which the program announced he had won (yes or no).

"3. Receipt by anyone connected with such a program of anything of value from a contestant on the program (yes or no).

"4. Charges by contestants or any other person connected with such programs, relative to any of the foregoing points (yes or no)."

NBC legal dept. then requested complete details be appended if any of the four answers were made in the affirmative.

What's Justice Dept. Got Up Sleeve? Stanton & Kintner Still Don't Know

Washington, Nov. 3.

The Justice Dept's "study" of rigged television quiz shows is still underway at a lower level while Attorney General William P. Rogers vacations in Miami. He returns Monday (9).

Involved in Justice's activity are:

(1) A search of federal statutes to see if any law has been violated. (While the belief is popularly held that no U.S. law has been broken, no one at Justice has made such a statement yet.)

(2) A policy decision is in the works on what new federal law is needed to police broadcasting and prevent further scandals like the quizzers. This includes an analysis of the Constitutionality of Government "censorship" of programming.

(3) A fresh look at possible antitrust situations within the broadcasting industry. The Antitrust Division (whose present chief, Acting Assistant Attorney General Robert Bicks, has strongly expressed opinion that option time conflicts with antitrust laws) is a key part of the present Justice "study" of tv.

(4) Tax angles of broadcasting (in general) and quiz show personalities (in particular) are being explored by Justice's Tax Division.

Rogers met separately with CBS prez Frank Stanton and NBC prexy Robert Kintner before leaving for his 10-day Miami rest Thursday (29).

When he gets back, he said, he'll have further individual conferences with the ABC hierarchy and with Federal Communications Commission and Federal Trade Commission officials. Meanwhile, he said, other Justice officers will continue their "study" of tv. Rogers expects to have a report in the hands of President Eisenhower before Congress reconvenes Jan. 6, he said. The report is definitely expected to contain legislative recommendations.

Sessions with Stanton and Kintner, about one hour each in duration, were described as "more exploratory than accustatory." Net execs failed to learn exactly what Justice has in mind, however. There were no threats—or hints of them.

Participating in both meetings for Justice, in addition to Rogers, were his top man, Deputy Attorney General Lawrence E. Walsh and three assistant attorneys general who head the Criminal and Antitrust Divisions and the Office of Legal Counsel (the section making legislative recommendations. These men are, respectively, Malcolm Wilkey, Robert Bicks and Robert Kramer. Civil and Tax Divisions, also working on the tv "study," weren't represented.

Justice officials are also known to be carefully reading each word of the Harris Subcommittee transcript of testimony.

Crosby-Gould

Continued from page 24

pick up your own tab if indeed you . . .

Crosby: Well, the Times is a rich newspaper, so they have recently and quite recently passed a rule against junkets, and Gould is wrapping himself in a mantle of very recent virtue with the New York Times. I won't defend junkets, but I don't think it's ever colored anything and I do think I've learned a great deal with them, and I don't think I could have afforded it . . . and I do think they are going out. Now years ago, all the baseball writers, for instance, travel expenses, including the New York Times baseball writers, were paid by the baseball clubs . . . that's no longer . . . this practice is discontinued.

Wallace: All right, in your case, then, you can say with perfectly clear conscience that it's never colored one word of your writing.

Crosby: Not only that, but I think it has given great scope and depth to the column that it wouldn't ordinarily have had.

Wallace: Why do you think ABC or NBC picks up these tabs?

Crosby: I don't know, I don't know . . . but I certainly don't think they got anything out of "Adventures in Paradise". . . it just got clobbered.

Wallace: No, but they had something in mind . . . I dare say that it was just . . .

Crosby: They got some publicity, yes, but they don't always get publicity. When you come right down to it, Brooks Atkinson gets his tickets paid for under the understanding that he would write a review to the theatre, but I wouldn't dream of impuning Mr. Atkinson's motives, and I think that Jack Gould is way off base impuning the motives of his fellow reporters during a large-scale quiz investigation. Now the very idea that malpractices, if these are malpractices, and junkets are old, old things, should curb the right to report or comment about it, I think it is a serious infringment on the freedom of the press. And I think the Times is out of its wits to print such a thing or even to infer such a thing . . . I don't know what Gould had in mind.

Wallace: As far as you're concerned then, if you were to be invited on an interesting junket tomorrow then, you'd go?

Crosby: Probably, yes.

Wallace: What about Christmas presents? Are you beseiged, engulfed by much in that?

Crosby: In one . . . I agree with Gould on that, that the expensive presents . . . I used to consider sending them back, but have you ever tried sending 40 bottles of whiskey back? But they come in very handy giving them to copy boys . . .

Wallace: John, it comes to mind . . . in view of the fact that you don't send them back, what do you do?

Crosby: I give them to copy boys on the copy desks. I don't drink so that's no great problem. And also to those poor unfortunate souls down in the basement of the building who put out the newspaper.

Lever Bros. Loves NBC Quizzes, But—

NBC-TV is in an uncomfortable position vis-a-vis its quiz programs. Web went on record two weeks ago that it intended to keep its giveaway stanzas intact, but when it gets down to bare facts, retention of the stanzas in the final analysis is not up to NBC but up to its bankrollers.

Lever Bros. denies, for instance, that it has any plans to withdraw from either the NBC day or nighttime versions of "Price Is Right," twin programs into which the soap company puts most of their combined $10,000,000 time-talent largesse. But Lever, which said over the past weekend, that "the show is honest as far as we can tell," did further make a stipulation that changes the picture from bullish to shaky: A spokesman for the company pointed out that despite the present desire to stay with the show, the Washington investigations could well cause them to change their minds.

Similar attitudes of "we love the quizzes, but —" affect the sturdiness of most of the other quiz shows, too.

South Bend—Daniel Martin, formerly radio sales manager of WNDU, Notre Dame, has been named station manager of WNDU and WNDU-TV. Basil O'Hagen, chief engineer, will serve as assistant general manager of the tv station in addition to his present duties. Edward L. Doyle, public affairs manager, will serve as acting program manager of the tv station.

FTC's Kintner Means Business In Monitoring All TV Com'ls; Will Even Sift Non-Web Shows

Washington, Nov. 3.

Federal Trade Commission Chairman Earl W. Kintner, whose personal outrage over the quiz show scandals has been publicly and plainly expressed, said FTC's drive against spurious television commercials will henceforth be spelled T-O-U-G-H.

In a weekend announcement, Kintner (no relation ot NBC prez Robert Kintner) said:

(1) FTC's radio and televisions monitoring staff will promptly be "more than doubled for as long into the future as is necessary to achieve very substantial improvement in tv advertising."

(2) Selective monitoring is out. All network commercials will be watched by FTC throughout broadcast time. He added: "Any advertising of doubtful integrity will be investigated on a priority basis, with the scope of the investigation to reach all those responsible for the deception." The word "all" in that sentence is interesting.

(3) All tv network commercials during the pre-Christmas Nov. 15-Dec. 15 period must be made available to FTC for "intensive" (his word) study. Special priority will be given to any crackdown here.

(4) Orders have been issued to FTC's nine field offices "to intensify their monitoring of non-network shows." He continued: "These (field) offices are being directed to obtain questionable scripts and films as soon as possible, immediately alerting headquarters in Washington."

Kintner was obviously miffed with the bawling out he took from the Oren Harris Subcommittee recently for FTC's failure to do some quiz show headknocking. Kintner maintained then he was without legal authority to move in those scandals, although all Harris & Co. partners didn't concur in that analysis of the law. However, Kintner subsequently requested time to speak to a National Assn. of Broadcasters' fall conference session here to dress down the industry for letting itself get into such a public disrepute. Tears formed in his eyes during the talk. He is a man excited about the issue.

In his new statement, he declared:

"Just as the Commission's (FTC's) mandate is to halt illegal huckstering by the irresponsible few, so must it be the responsibility of the broadcasting industry to clamp down on advertising excesses that dance on the edges of the law. I refer to the principal theme of the public's complaints to the Commission about radio and tv —the fact that too many 'commercials' exaggerate, irritate and nauseate. Perhaps so, but bad taste cannot be confined to the products so advertised. It rubs off on the media that permit it. Such policing is beyond the authority of the FTC. Herein lies the challenge to the broadcasting industry."

Rig This One!

Washington, Nov. 3.

A former chairman of the Federal Communications Commission (who asked that his name not be printed) confides:

"I've got an idea for a new quiz show for CBS. It'll be called 'Who's Got the Conscience?' And Dr. (Frank) Stanton and Ed Murrow will be the first two contestants."

Hal Fellows Re Van Doren: 'I'm Ashamed of Him'

Atlanta, Nov. 3.

"There are people who have tried to slough it (the television quiz show rigging) off by saying it is show business. You can't get rid of it by saying it is show business."

Thus spoke Harold Fellows, Washington, D.C., president of the National Association of Broadcasters, here for a two-day conference of the NAB.

Fellows made it plain he was against any whitewash or laxity in bringing to brook those who would wink away the broadcasting industry's current problem.

"I don't think the public is as mad as it is hurt," he continued.

Fellows does not believe, aside from a moral standpoint, the public has been damaged by testimony that has come forth from the House Legislative Oversight Subcommittee which has been probing the quiz scandals.

Told that contestant Charles Van Doren reportedly had admitted last Thursday that he had received questions and answers before appearing on "Twenty-One," Fellows said: "I am ashamed of him. I'm as much shocked by Van Doren as anyone else is."

While NAB chief went along with suggestion that something must be done to bar repetition of

(Continued on page 56)

'Goose With The Golden Egg Got Gobbled To Death': Bob Hawk

Scottsdale, Ariz.

Editor, VARIETY:

Just for fun, the other day I got to thinking. I was thinking about the old days, back in 1940, when "Take It or Leave It" was first put on the air with yours truly as the M.C. As you know, this was the original title for the "$64 Question" format. In my opinion, based on almost 20 years of audience participation with a dozen formats, this show, in its *original* form, is still the greatest idea for a quiz show that has ever been conceived. I can brag about it because, although I put a lot of the embellishments on it, I didn't think of the original idea. (Incidentally, where the original idea did come from is a story in itself.)

Well, as I started to say, the other day I got to thinking. I remembered that after the show had been on the air for a year, the producer and I figured how much money had been given away on prizes. Even we were amazed when we found out that the total prizes on the show had cost the sponsor an average of $162 a week, or a total of less than $2,000 for the first 52 weeks. This means that the total cost for bringing the show in, exclusive of time, but including prizes, music, production and my salary of $1,200 (that's why I quit after two years) was somewhere around the figure of $2,000 to $2,500 a week.

For this, the sponsor got a show that was always in the first 10 in ratings, first in sponsor identification, and I later was able to get myself a nice fat deal with another account for whom I sold cigarettes for 13 years.

During my two years with "Take It or Leave It" we took it all over the country. We played 33 cities from Seattle to Houston. The excitement over whether a contestant was going to "stop at 32 or go for 64" was so great that in New Orleans, for example, the station had 37,000 recorded requests for tickets.

Pretty Good System

We had a pretty good system for selecting contestants in those days. As the audience came in, their numbered tickets were torn in two and the stubs were put in a fish bowl. Then, just before air time, some member of the audience who didn't want to be on the show was invited to come up and draw out stubs from the bowl. The holders of the corresponding ticket numbers were our contestants and we went from there. I don't say we always got great spots—this was before the days of tape, but we went with what we had. And sometimes the housewife from Hartford or the butcher from Kansas would be so terrific that we'd do the whole show with just two spots.

By 1953, after 26 years in the broadcasting business, and 18 years of quiz shows, I had it made. When

(Continued on page 56)

CBS Housecleaning Should Also Include Politicos: Neuberger

Washington, Nov. 3.

Make politicians honest, too, one of them suggested to CBS prexy Frank Stanton.

Sen. Richard L. Neuberger (D-Ore.) wrote Stanton to enlarge his CBS housecleaning to require politicians appearing on the web to declare it if they use make up or prompting devices.

"No one," said Neuberger, "who has followed political campaigns in America in recent years can help but be concerned over the tendency to substitute play acting for reality. This may be all right for the theatre. It is not all right when it comes to selecting individuals to govern the U.S."

He added: "If George Gobel and Red Skelton now have to be honest, what of programs which seek to elect a President, senator or governor?"

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Foreign TV Followups

Continued from page 34

the arty soloist. He closed cheerfully, by taking a bunch of soloists from Nat Temple's band and making them play different tunes simultaneously; the ensuing noise was lively. Another guest was comedian Richard Murdoch, now a disk jockey on radio. He swapped gags with Trinder, and tended to lose out in the deal.

Gay hooting from the girls was devised by Janet Ball, who also appeared and decided to sing; this was ill-advised. And the show was rounded off by Trinder partaking in a "magic" act with Mac Roney, who put him in a box and then slotted through the swords. This joke outstayed its welcome. Show was briskly produced by G. B. Lupino. *Otta.*

Armchair Theatre

The black-and-white question has so often been treated with heavy sententiousness that it was at least a refreshing change to find it turning up a a light comedy, in "Armchair Theatre" (25). Patrick Brawn's "A Trick Of The Sun" (from an original idea by John St. John) turned out to be a mildly amusing evening in which Brawn's uneven writing, sharp comedy jostling periods of flatness, was lifted by some neat acting and direction by Phil Brown.

The Sedgemoors are a family of aristocrats with a long, unbroken line. Shrewdly handled by Uncle Lionel (Henry Oscar) the estate flourishes and the son and heir's life is pleasantly planned. Into this haven comes an intruder, Cousin Edmund (Lloyd Reckord) who claims to be the legitimate heir to the title of Lord Sedgemoor. This, alone, would have put the cat among the pigeons but it turns out that Reckord is an African. He wants the title and the estate so that Reckord is an African. He wants the title and the estate so that the money can be used for the betterment of his colored people. The Sedgemoors naturally dispute the claim, though the son secretly sees that this might be his opportunity of breaking loose and standing on his own feet. The case goes to the House of Lords and the colored cousin's claim is upheld. Then comes the twist. Reckord is suddenly enamored of the title and all it stands for and the end of the play comes with the two sections united and life in the aristocracy going on as if nothing had happened.

The moral behind this simple story is that the other man's lawn is always greener and that change is not so easily wrought as may seem possible. But neither moral was unduly punched home and the result was amiable entertainment.

Lloyd Reckord as the intruding cousin was first rate, giving a comedy performance of genuine pananche and charm. Nan Munro as Lady Sedgemoor and John Forrest and Susannah York as her children all emerged as nice, if slightly ineffectual people, and Henry Oscar as Uncle Lionel and Charles Lloyd Pack as a polished example of the now vanishing family butler both scored. Andre Dakar and Barl Johnson were Reckord's trusty henchmen and Vilma Ann Leslie etched in a neat cameo as an opportunistic blonde. Assheton Gorton's decor seemed hardly stately-home-of-England. Brown's astute direction, as previously mentioned, must have been of considerable aid to his actors. *Rich.*

Showtime

The BBC's Sunday night variety show is still relying too much on the personality of emcee David Nixon to hold it together and some punchier acts are needed to help this smooth, pleasant magician-comedian. In the show caught (25) he amiably performed a few tricks and entered into some gentle byplay with some chimpanzees. But, in between, something with more impact was badly needed to hike the show.

The Toppers slicky set the ball rolling followed by Nixon stooging for Stanley Unwin, a comedian who specializes in the maddest double talk which is a good enough gimmick for an occasional hearing. The King Bros., on guitar, bass and piano, started with an opening number the lyric of which was practically incomprehensible but retrieved their offering with a lively rendering of "Makin' Love" and a soft-shoe-shuffle song 'n' dance, "Strollin' In The Park."

As so often happens, animal performers seem to have more know-how than their human colleagues and Silvano's three chimps, known as the Roberts Bros., went through routine gags, such as riding cycles and balancing on balls, with bored efficiency. Mata and Hari, deft comedy dancers, did a standout impression of old silent film and it was the highspot of the patchy 75 minutes. It being National Youth Week Nixon introduced the winners of a recent Club Contest. These were a couple of youths, Alan and Paul Davidson, aged 16 and 14 respectively, who sang to a guitar. The kids have presence and a distinct sense of harmony and may well soon be treading the golden disk trail. But it was a pity that two such fresh-looking youngsters should have chosen such an in appropriate song as "Do You Remember, Baby?" It sounded incongruous.

Major flop in a disappointing evening was a windup sketch featuring Eric Braker, Pearl Hackney and Deryck Guyler. Barker is a comedian of considerable ability and wit, a shrewd satirist when given the right material. But he has yet to click fully in the tv medium. This sketch was a weak affair about a little man's refusal to be pushed around by authority and hinged on scattering litter in a public park. Dialog was feeble, there was no sock climax and the thesps looked as if they hadn't got their heart in the proceedings.

Linking material by Alec Grahame and David Whitaker was largely labored and Graeme Muir's production smooth but lacking in pace. *Rich.*

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NAB-Doerfer

Continued from page 39

give equal time to spokesmen or supporters of candidates whereas before only the candidates in person qualified.

Anello, in the first public reaction from the industry said he was "a little disturbed" by Doerfer's view which was based on a provision in the new law stating that "the broadcaster is still under the obligation to afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

Anello said that contrary to Doerfer's opinion the equal time provisions still apply only to bonafide candidates and nothing in the new law imposes additional burdens on broadcasters.

The clause in question, the NAB attorney contended, only codified into law previous FCC policy on treatment of controversial issues.

In a speech before the Minnesota Broadcasters Assn. in Minneapolis, Anello declared: "The general standard of fairness was always applicable to political broadcasts such as speeches by spokesmen for candidates, as contrasted with the condidates themselves. Congress simply wanted to make sure that in exempting newscasts from section 315 they were not exempting them from this standard . . .

"Section 315 never was, and is not now, directed at insuring equality of treatment of political parties on general questions of public interest. Equality applies to candidates alone. This is still unchanged."

Houston—High school singers and instrumentalists in the Houston area will have a chance starting next week to turn their talents into college scholarships. KNUZ on Monday will begin making audition appointments for teenage talent in the first step of a national talent hunt, sponsored locally by the station's Hi-Fi Club.

Inside Stuff—Radio-TV

Closed-circuit television, via the facilities of Theatre Network Television, enabled General Mills to conduct the first simultaneous coast-to-coast stockholders meeting last week.

Approximately 4,000 shareholders participated in the meeting. Cities linked in the large-screen telecast were New York, Chicago, Boston, Buffalo, Minneapolis, San Francisco and Los Angeles. Two-way audio contact between the locations enabled stockholders in all seven cities to engage in a question and answer session with the top management. At the same time, closed-tv was employed to take the stockholders on a tour of the company's plants.

While closed-circuit television has been employed for stockholders meetings before—for overflow audiences in one city or to link two cities—this is the first time it has been used on a coast-to-coast basis.

RCA board chairman Gen. David Sarnoff will be guest of honor Nov. 10 at a $100-a-plate dinner at the Waldorf-Astoria, N.Y. He's being feted by the B'nai B'rith Board of Governors.

Coin from the black tie affair is going to the B'nai B'rith Foundation of the U.S. Sarnoff will be given the "President's Medal" during the evening. Metopera tenor Jan Peerce will appear as a performer at the dinner.

It's been a long, long time since any stockholder either in DuMont or its successor Metropolitan Broadcasting Corp. has seen a cash dividend, but last week Metropolitan declared one. Broadcast chain, which among other items owns WNEW-plus-tv, in N.Y., paid 15 cents on every share.

Company's net earnings during the first 39 weeks of the year total $1,197,097 or 77 cents a share compared with $219,394 or 14 cents a share in 1958. That's a 446% increase.

Ampex has reorganized its professional products division into a separate subsidiary to be called the Ampex Professional Products Co. It will be headed by Neal K. McNaughton, as v.p. of Ampex Corp. and manager of the new subsid. It's one of five new operating subsids in an overall Ampex restructive move.

Formation of the company came at the same time as delivery of Ampex's 500th videotape recorder, which the Professional Products Co. manufactures. It also manufactures all other Ampex broadcast equipment, and distributes the Marconi television camera. Thomas E. Davis will head the new company's video products division and Frank G. Lennert the audio products division.

Indie radio station WAAF, to regain its position in the Chicago market, is launching a series of razzamatazz promotions that hopefully will create a word of mouth. First of them, teeing off this week, is a giveaway of $950 (the number representing the station's kilocycles) to the person having a marked $10 bill in his possession. Station is putting into circulation 21 lucky sawbucks each week, one worth the top prize and the others $20 each. During each of the station breaks and in various programs, announcers will read off the prize serial numbers, ergo it will require listening to win.

William O'Neil, who founded General Tire & Rubber Co., Akron, O., 50 years ago, and since has acquired vast film and radio interests, was honored Oct. 28 in a 104-page special edition of the Akron Beacon-Journal. He was to have been a guest of honor at a testimonial dinner that evening, but it was postponed because he was in St. Thomas Hospital with a virus infection.

Hazam's Producer Status As NBC-TV's News Units Get a Personal Hypo

NBC director of news and public affairs programming Julian Goodman has rounded out the network's new special tv news units by hiring a third fulltime unit producer. Hired was Louis J. Hazam, who among other jobs has gained a rep as writer of the "March of Medicine" series.

Hazam joins Chet Hagan and Reuven Frank as special producers. Incidentally, Bill Fitzgerald, who comes from NBC's general news desk, replaces Hagan as news boss on the "Today" show. George Heineman, the manager of public affairs programming at the network, will in addition to his regular administrative duties, serve as producer of NBC pubaffairs specials. All four producers will report to Goodman. In a final move, Goodman hired former army private Rodney Clurman as a member of the special news units. Clurman was the GI who coordinated press on the Khrushchev visit last month.

CBC Appointments

Ottawa, Nov. 3.

Appointment of program directors for radio and television with the Canadian Broadcasting Corp. were announced in Ottawa by Keith Morrow, CBC's director of English networks. J. D. Nixon, British Columbia producer before transfer to Toronto in 1958 as assistant director of English radio web programming, becomes program director with CBC's English video network.

Bruce Raymond, onetime thesper and recently CBC talent relations officer, is program director for the corporation's English AM web.

Washington — Gayle Gupton, Nashville civic leader and ad exec, has been appointed Director of the Clear Channel Broadcasting Service. Gupton has been assistant v.p. for advertising and public relations for the Third National Bank in Nashville and has headed many medical charity drives.

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"Sir Laurence Olivier, in his debut on American television, was seen . . . (Friday, October 30th) as the painter in a new dramatization of W. Somerset Maugham's 'The Moon and Sixpence.' . . . His portrayal was a work of towering accomplishment, a searching study of a genius that combined callousness, brutality and, finally, an inspirational beauty that was overwhelming."

– Jack Gould, The New York Times

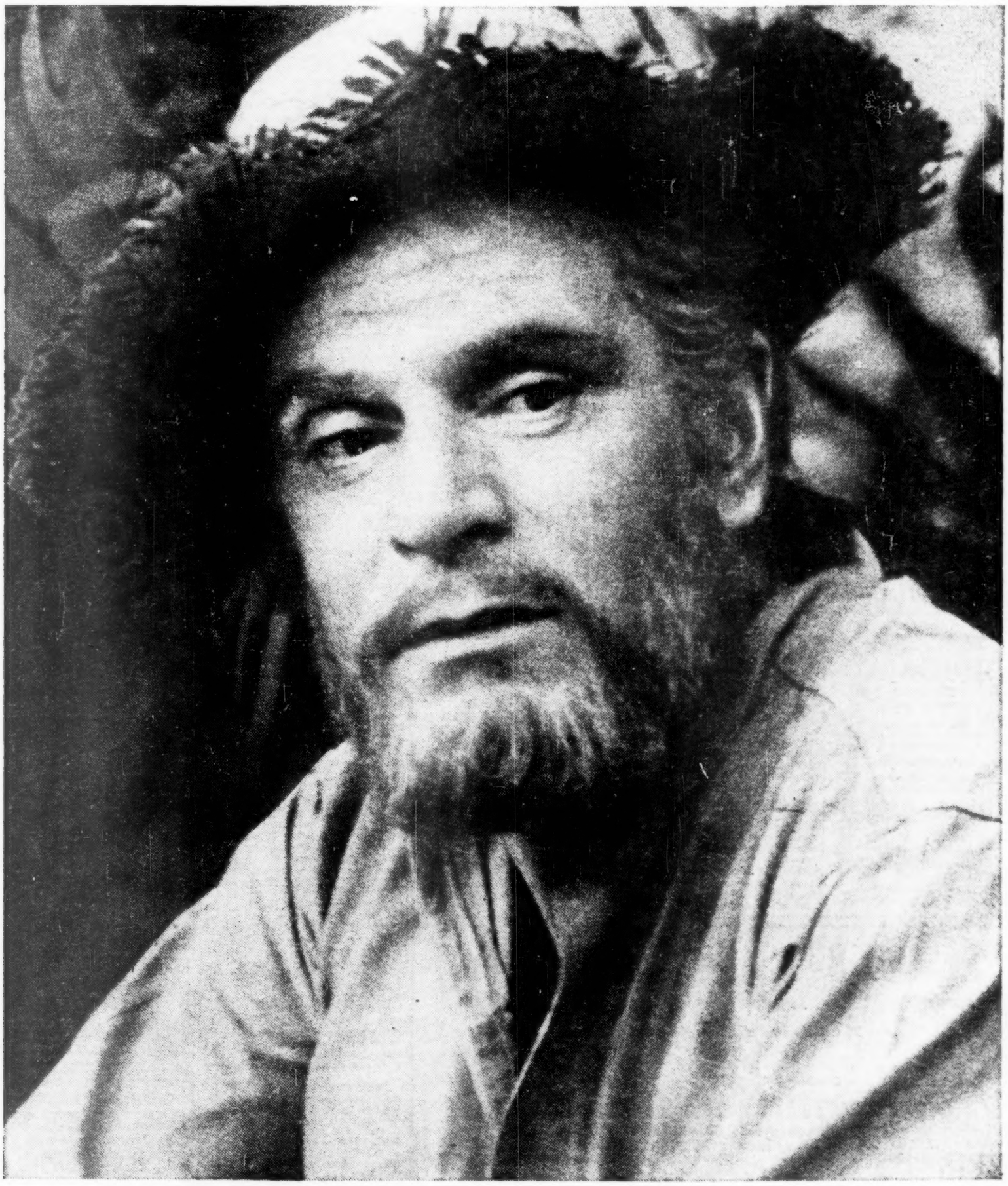
"Adjectives alone cannot describe the haunting beauty of 'The Moon and Sixpence,' and particularly the performance by Sir Laurence Olivier, a towering craftsman, whose portrayal of the . . . hero had a brilliance and magnetism unmatched in the annals of TV."

– Marie Torre, N. Y. Herald Tribune

"Sir Laurence's characterization of Strickland, as already indicated, was a memorable one. He was the cruel, self-possessed genius from the moment he came on until the final fadeout as the dying leper — one of the all-time highs of TV acting. No wonder he is proclaimed to be the greatest of English speaking dramatic stars."

– Ben Gross, The New York Daily News

LAURENCE OLIVIER in "The Moon and Sixpence"
A Talent Associates Production on the NBC Television Network



Bob Hawk

Continued from page 51

I looked back to my first man-on-the-street broadcast in front of the old McVickers Theatre in Chicago in about 1935 and to several thousand contestants over an 18-year span. I was glad I could say that I had never planted one question or one answer. If this sounds like sour grapes, maybe it is, but I don't think so. Certainly no one has been knocking my door down with television offers, but several formats for audience participation have been submitted to me, and when I insisted on playing it straight, the subject was dropped.

My point is that it's a real tragedy that the goose with the golden egg got gobbled to death. Anyone who knows anthing about audience participation knows that there is no greater source potential for hilarious comedy or deep human interest than the guy next door. At the risk of bragging, I know that I, or any other performer who knows his business, could stop the first 10 people he meets on the street and come up with an entertaining half-hour just by bringing out what's in the best of those 10. I ought to know because that's exactly the way I sold my first network show.

The Big Hazard

But this source we all thought was inexhaustible suddenly dried up. It dried up when 64 dollars became 64,000 dollars. It dried up when a man could win a hundred thousand on just one answer. Because with that much money riding, there was no time left for comedy or human interest. There's nothing funny about a hundred thousand bucks. Of course, anyone who knows audience participation knows a lot of other things. We know that a legitimate contestant, without coaching, nine times out of 10 doesn't do a long 'take' before coming up with his answer. When a legitimate one is asked questions he'll blurt out the answers, or mumble while he thinks, or make several starts before he eliminates down to the answer he thinks is right. But of course that kind of reaction doesn't have the proper value.

Like someone said a few years ago—the greatest single attraction on television today is the face of a contestant while he's groping for an answer . . . especially when the 'groper' is very pretty and is rewarded with a magnificent four-wheel prize that by the rarest of coincidences just 'happens' to be finished in the exact colors to match the ensemble she 'happens' to be wearing.

I know it takes more dollars today to buy what a dollar bought back in 1940. But does it take a thousand times more? And even if it does, in my book that's some price to pay for the loss of millions of viewers who would still like to watch the guy next door and say 'There, but for the grace of God, go I.'

Bob Hawk.

Burns' Six Points

Continued from page 24

blackboard, as it has been for generations, to the exclusion of far-reaching innovations that have been developed in recent years."

To finance a program of research and development for educational tv, the RCA president proposed that each state and locality set aside no less than 2% of its education budget each year. On a national scale, this would amount to $400,000,000.

He said that despite some 300 experiments going on in closed-circuit tv in education, "few minds have begun to apply themselves as yet to the all-important question of the best uses of the new tools and the implications they will have for teaching methods, facilities and curricula."

Burns' six-point plan for electronic education is as follows:

1. That plans for much broader use of educational tv be drawn up for, say, a state or group of states.

2. That a tape library of lectures by distinguished teachers be created to support such a system. Such scope is needed to demonstrate the benefits of educational tv.

3. That the three arts—teaching, broadcasting and graphics—be united in the creation of the tapes.

4. That a library of follow-up books to supplement the tapes be developed.

5. That a fund be set up by all educational units so that advances may go on space.

6. That other tools of educational automation be brought into existence.

Ed Wynn

Continued from page 25

the former and also a reconciliation between father and son. Manulis will play himself—he once was an actor. Serling will play himself—he's now an actor via his narration stints in his "Twilight Zone." And Nelson, aside from producing, directing and writing, will also play himself. Yup, he's also an ex-actor. Beyond this, Nelson would like to get Red Skelton to play himself, since Skelton, though not involved in the show itself, played a critical role in the drama by virtue of having been around Television City for his own show and getting involved in the backstage situation.

For Nelson, this one's been a long time acoming. He thought of the show immediately after "Requiem" was aired, and kept mulling it all that first season. The second "Playhouse 90" year, he approached Manulis with the idea, and although Manulis liked it, he turned it down on the basis it would be too much like patting themselves on the back. Nelson thereupon shoved it in the back of his mind.

Few weeks ago, he ran into Dorothy Hechtlinger, now "Desilu Playhouse" story editor. She had been story editor on "Climax" and remembered Nelson's idea and asked whatever happened to it. Nelson told her he'd still like to do it. She thereupon took it to Desilu exec producer Bert Granet, who liked it and took it to Desi Arnaz, who liked it too. The deal was wrapped up.

Nelson expects to shoot the film in January, exact date depending upon availabilities of the cast. Meanwhile, he's doing three March of Dimes films as "a labor of love." Nelson's got a yen for the offbeat project or the challenging one. Hence his "Funny Suit," his directing stint on the Jerry Lewis "The Jazz Singer," his Old Vic "Hamlet" last season, his "Nutcracker" Christmas show last year, and down the line all the way back to "Cinderella" and "Aladdin," two of the less successful CBS spectaculars. Nelson admits to an awful lot of clinkers, but says they've all be exciting. So should "Funny Suit."

Hal Fellows

Continued from page 51

contestant rigging, he strongly rejected governmental legislation as a control.

"I will not try to explain or justify this unfortunate episode in broadcasting, wherein outside packaging producers have hoodwinked the public and the broadcasters whose facilities they use," he told delegates Thursday in an address at Dinkler Plaza Hotel.

"I assure you that we at NAB are fully aware of the broadcaster's responsibility to the viewing public.

"We are disturbed by this situation. Equally so, we are not unmindful of the responsibilities to our viewers. The industry has proved it can clean its own house when necessary."

Joe Franklin

Continued from page 47

cis, Jimmie Rogers and many others to viewers. The oldtimers he "rediscovers," if not in person, then through film clips or their old records.

The show is sold out, and Franklin says the waiting list is long. Current sponsors, on a straight quarter-hour, 13-week commitment, are Canada Dry (in fourth year), Mighty Fine Puddings, Bertolli Olive Oil and As You Like It Foods. He makes the supermarket beat every day of the week for sponsor tie-ins, figuring that if Ed Sullivan can be on hand for the opening of a car dealership in an Ohio City, Franklin can live a little outside the studio too. The daily "Joe Franklin" days are backed with station-provided promotion materials.

"I havent' looked at a rating book for four years," he says. "I sell cash register returns."

His ultimate aim is to go network with his show; make daytime tele variety as important as the matinees at the Palace used to be. He has no eyes for nighttime.

An illustrated book based on his film collection, "Classics of the Silent Screen" (Citidel Press), is slated for early November publication.

New York—Billy Taylor Show, formerly heard over WLIB on Sunday afternoon, will move to Saturday afternoon spot from 4-5:30 p.m., starting Nov. 7.

'Cease & Desist'

Continued from page 1

ments are beginning to worry about the Mafia cycle for fear of upsetting Italian consumers. Some Ford dealers are reported to have signalled the homeoffice that "Crime Inc." may prove offensive to Italian-Americans, adversely affecting Ford sales in their dealerships.

Staid Italians Protest

New Orleans, Nov. 3.

Indiscriminate use of the word "mafia" in feature films and on television and in the press as applied to Americans of Italian ancestry was sharply criticized in a resolution adopted by the National Federation of Young Men's Clubs here Saturday (31).

The federation went on record as condemning "the unfair practice of stereotyping a nationality group through the persistent use of the word 'mafia.'"

The group held that the word has been used in a manner as to bring discredit to Italian Americans and in doing "it militates against their participation in all areas of American life."

The resolution further charged that the practice "can only result in enhancing and promoting prejudice against Americans of Italian origin."

No mention was made of stereotype habits against which American Negroes constantly complain.

Canned Laughter

Continued from page 25

—we use 300 legitimate people who make our laughs." Thomas stanza is the only CBS weekly comedy show that shoots before a live audience and records the laughs simultaneously with the dialog.

Most shows use either laughter straight out of the can or use the "preview" method, in which the completed film is shown before a live audience and their laughs recorded in synch and dubbed onto the soundtrack. Rod Amateau, producer of "The Many Loves of Dobie Gillis," says he uses the preview method alone, "and believe me, we've gotten more laughs on straight lines and more deadly silence on gags that cost $2,500 to set up. We haven't touched the preview track."

Dennis O'Keefe Show and "Hennessey" use a combination, first previewing the show and then filling in with canned laughter where the live audience doesn't respond to their satisfaction. "Dennis the Menace" uses the preview technique; ditto "Father Knows Best"; Ann Sothern and Betty Hutton use the laughs straight out of the can.

Canada Radio

Continued from page 47

od. There's "no stuffiness implied," he states, meaning there'll be jazz but no junk, and longhair limited to "less than 25% of the day." Station also is FM, separately programmed on 20 kilowatt power, to serve 15,000 local FM hi-fi buffs, the time to be peddled on a separate-station basis.

Bellman's license was awarded on a "personal merit" basis, is apparent, and though station won't hit the air until Dec. 1, is presold by one-third to "volunteer sponsors" already, local utility firms, department stores, merchants and "every civic group," whose testaments accompanied the license application, included voucher from Dr. Norman McKenzie, headman of U. of British Columbia. Board of Governors is holding a public hearing on broadcasting here in early Jan., will monitor firsthand Canada's first carbon of the American swing to quality programming, which, if continuing lucrative, bowls down indie radio's last excuse for carnival-kind operation. Board's previous sanctions have already given boxtop and quiz shows the velvet-mitted knockout.

San Antonio—Dave Hubbard, for many years active in the advertising agency biz here, has announced opening of the Dave Hubbard Agency. He came here in March, 1951. For two years he was associated with WOAI-TV and in 1953 become associated with the advertising agency biz.

TV Incepting Mass Attack On Illiteracy

Greensboro, N. C., Nov. 3.

WFMY-TV will join 10 other commercial television stations in the Southeast in January in a program aimed at wiping out illiteracy among a million adults 25 years old or older.

The program — 98 30-minute filmed lessons which use picture-word-letter symbols for adults—has been especially designed for those adults who have had less than five years of public schooling, and, generally, have difficulty with even the most elementary reading and writing.

The program has been labeled the first mass attack on illiteracy in the country.

The Literacy Movement will be directed by Mayes Behrman, head of the literacy division of the John C. Campbell Folk School at Brasstown. It will be conducted in the Carolinas, Alabama and Eastern Tennessee by television as a public service.

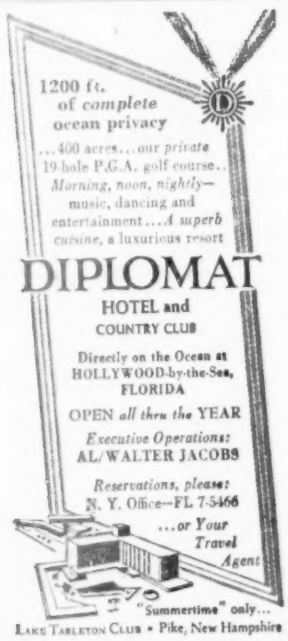
Specially prepared lessons are based on methods devised by Dr. Frank C. Laubach, a former missionary, after more than 30 years of literacy work in 93 countries and in 270 languages and dialects.

Successful experiments were conducted over an educational tv station in Memphis. Then the Campbell school, principal agency for the Literacy Movement, sponsored a second program over a Charlotte station. The filmed lessons were donated by the Blumenthal Foundation. Nearly 1,000 adults learned to read and write in 20 counties surrounding the Charlotte area early this year.

Behrman said the experimental and pilot programs have shown that the modern medium of television can be used with complete success to teach reading and writing to adults.

It represents a major breakthrough, he said, in the technical problem of teaching adults.

Between now and January, hundreds of volunteers will be needed to cover the area for this project. Behrman said there is every reason to believe that people will volunteer in this mass movement just as they did to help the experimental and pilot programs.



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(There's not one announcer among us . . . just top network engineering talent, very expensive production guys and the necessary business brains.)

a New

(It's really not that new. We've already done several jobs for CBS and NBC and the Coca-Cola "America Pauses" Special, done all over the country for McCann-Erickson.)

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AFFILIATED TV INC., 164 EAST 38th ST., NEW YORK 16. MU 6-9279

Jocks, Jukes and Disks

By MIKE GROSS

Kathy Linden (Felsted): "THINK LOVE" (E. H. Morris*) has a cute, breezy flair that could catch on. "MARY LOU WILSON AND JOHNNY BROWN" (E. H. Morris*) plays with a warm, folk-styled mood for pleasing results.

Mike Shawn (Palette): "SLEEP ALL THE WAY HOME" (Zodiac†) is a pretty ballad that ought to go places in the spinning circuit. "SHAMROCK IN THE SKY" (Compton*) is an Irish-styled lullaby that will appeal to a limited aud.

Vic Wilder (Decca): "HEY, LITTLE GIRL" (Acuff-Rose†) rolls at a rocking pace that will attract the younger set. "MY LOVE FOR YOU" (Acuff-Rose†) is a moderate rocking ballad entry but the singer gives it some meaning.

The Jamies (United Artists): "DON'T DARKEN MY DOOR" (Roxbury*) works up a simple swinging beat into an effective spinning slice. "EVENING STAR" (Roxbury*) shines in a pretty melodic groove.

Herb Corey (Top Rank): "THIS COULD BE THE NIGHT" (Hecht-Lancaster & Buzzell*) has a fetching rocking beat that's loaded with appeal for the jock & juke trade. "MIDNIGHT BLUES" (Hecht-Lancaster & Buzzell*) features a solid blues beat that some of the jocks will take to in a big way.

Marty Wilson (Warner Bros.): "Jungle Fantasy" (Duchess†) is a fast-paced instrumental that the juke trade should go for. "ENLORO" (Leeds*) is a slow but rhythmic instrumental that sets up an attractive mood.

Jimmy McCracklin (Mercury): "LET'S DO IT (The Chicken Scratch)" (Actual†) features a frenzied beat that will move in the juke areas. "GEORGIA SLOP" (Actual†) works around a fast folk-styled beat for okay results.

Herb Coleman (Kapp): "MARRY YOUNG" (E. H. Morris*) is a good ballad effort with lots of vocal charm. "LOOK OUT FOR LOVE" (Comet*) plays with a neat rhythm beat but the lyric gets in the way.

Merrill Staton Choir (Epic): "WALTZING MATILDA" (Carl Fisher*) is a spirited workover of an Aussie march which is headed for strong spins because of its tie with the Stanley Kramer pic, "On The Beach." "STRAWBERRY ROAN" (Carl Fisher*) is a fine folk item that showcases group's effective harmony technique.

Aarch Hall Jr. (Signature): "KONGA JOE" (Lantern*) has a strong rhythmic pace and some extra sound effects thrown in to give it an added spinning push. "MONKEY IN MY HAT BAND" (Lantern*) swings for okay jock & juke action.

King Curtis (Atco): "RESTLESS GUITAR" (Progressive†) plunks out a hot beat for juke attention. "HEAVENLY BLUES" (Tiger†) has a soft rhythmic flair that rates play.

The Uniques (Flippin'): "DO YOU REMEMBER" (Village†) features the rocking ballad form that goes over so well with the teenage crowd. "COME MARRY ME" (Village†) swings in a fashion that will appeal to juke audiences.

The Riptides (Challenge): "MACHINE GUN" (Jat†) will shatter the jukes with its driving instrumental beat. "DEEP BLUE" (Jat†) is a so-so ballad effort that will never get to mean much.

Bobby Freeman (Josie): "EBB TIDE" (Robbins*) has a chance to flow on the spinning circuit again because of the slick vocal handling. "SINBAD" (Helsom†) sails at a good rocking pace for juke appreciation.

Tony Pastor (Personality): "BEWARE OF GIRLS" (Argo†) makes a lot of noise but it has doubtful spinning impact. "SHOW ME THE WAY TO GO HOME" (Campbell-Connelly*) gets a breezy updating that will attract some juke play.

Bob Gibson (Elektra): "WHITE WORLD" (Nina†) is an attractive folk item that could crash through the pop field. "SUPER SKIER" (Pretorious†) flies along at a highly rhythmic folk pace.

*ASCAP. †BMI.

Earl Humphreys, vocalist at Club 3525, Dallas, goes to the Coast next month to cut an album on the Verve label.

Best Bets

TONY BENNETT ..... **CLIMB EV'RY MOUNTAIN**
(Columbia) ..... **Ask Anyone In Love**

Tony Bennett's "Climb Ev'ry Mountain" (Williamson) is an inspirational ballad out of Rodgers & Hammerstein's "Sound of Music" that gets the kind of high-powered delivery that's sure to bring it to the top. "Ask Anyone In Love" (Valiant*) is a good ballad effort that should get some share of the play.*

* * *

NAT KING COLE ..... **THE HAPPIEST CHRISTMAS TREE**
(Capitol) ..... **Buon NATALE**

Nat King Cole's "The Happiest Christmas Tree" (Sweco†) is a frolicsome item that will make lots of noise this Yule season. "Buon Natale" (Jean Mogull) sets up the Xmas season in an Italian-styled melody that will bring plenty of joy to the spinning circuit.*

* * *

CONNIE FRANCIS ..... **GOD BLESS AMERICA**
(MGM) ..... **Among My Souvenirs**

Connie Francis' "God Bless America" (Irving Berlin) will move to the top of the pop lists because of the stirring vocal attack. "Among My Souvenirs" (DeSylva, Brown & Henderson*) returns to the pop market in a topnotch vocal-instrumental blending.*

* * *

ADAM WADE ..... **TELL HER FOR ME**
(Coed) ..... **Don't Cry, My Love**

Adam Wade's "Tell Her For Me" (Winneton†) has solid ballad ingredients and a vocal approach that guarantees payoff spins. "Don't Cry, My Love" (Winneton†) is a weepy ballad with an interesting dramatic vocal.

* * *

JACKIE WILSON ..... **TALK THAT TALK**
(Brunswick) ..... **Only You, Only Me**

Jackie Wilson's "Talk That Talk" (Pearl†) is a strong rocking entry with a driving vocal that earmarks it for big jock & juke play. "Only You, Only Me" (East-West) is a slow but still effective ballad entry.*

* * *

CLYDE McPHATTER ..... **LET'S TRY AGAIN**
(MGM) ..... **Bless You**

Clyde McPhatter's "Let's Try Again" (Weimar†) works along an intriguing melodic line and the vocal gives it the payoff punch. "Bless You" (Larry Spier) sets up a neat ballad mood that will go over with lost of spinners.*

* * *

DANCER, PRANCER & NERVOUS ..... **HAPPY REINDEER**
(Capitol) ..... **Dancer's Waltz**

Dancer, Prancer & Nervous' "The Happy Reindeer" (Ske-Rap) shapes as this Xmas' season's novelty click. Like the singing Chipmunks and Squirrels, the singing Reindeer are set in a delightful musical setting that will attract the young and old. "Dancer's Waltz" (Music Please-Algrace†) has a charming instrumental lilt that's good for spins.*

* * *

JOHNNY WELLS ..... **LONELY MOON**
(Astor) ..... **The One and Only One**

Johnny Wells' "Lonely Moon" (Parker†) has enough of a melodic lilt and vocal savvy to pull it out for a big score. "The One and Only One" (Vernon†) has a pleasing ballad feel.

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Album Reviews

Yves Montand: "One Man Show" (Columbia). Although Yves Montand closed his "One Man Show" in New York last week, all is not lost, Columbia has come up with the next-best thing, an on-the-spot recording that captures the charm and style of the popular French singer. The set was recorded at the Theatre de l'Etoile, Paris, last year and helps show why Montand is a topnotcher on both sides of the Atlantic. The songs are in French but the descriptive liner notes, in English, will help those who have trouble with the lingo.

Dinah Shore: "Yes Indeed" (Capitol). Dinah Shore steps out in a sweet singing mood in her first exposure under the Capitol banner. It's an excellent start and the Capitol people ought to go places with it. Nelson Riddle has given her a fine beat with his tidy arrangements and supports her with a strong orch sound. She takes such nifties as "Sentimental Journey," "Love Is Here To Stay," "It All Depends On You," "Taking A Chance On Love" and other standards for a delicious ride.

Ray Charles: "The Genius Of Ray Charles" (Atlantic). There are two sides to Ray Charles in the set. One features him with a driving band while the other catches him in a warm ballad mood with strings highlighted. Both sides are further evidence that he's growing in stature as an artist and as a hot disk property.

The United Nations Singers: "Folk Songs From Around The World" (Coral). Secretaries, translators, librarians, accountants, etc., attached to the UN have joined forces in a vocal group under the direction of Donald Read and have come up with a standout folksong album. Although singing is just a sideline, the group has a pro quality and a harmony savvy that make for exciting listening. Tunes come from such varied places as Oklahoma, China, Italy and Chile.

Mitch Miller: "Fireside Sing Along With Mitch" (Columbia). Mitch Miller keeps wanting people to sing along with him, and if he continues in this happy groove they will as long as he wants 'em to. This is the seventh in Miller's "sing along" series and there's no reason why it shouldn't continue the strong sales pace of the others.

"Pieces of Eight" (Offbeat): Julius Monk's revues at his New York cabaret have won affection and audience approval because of its wit, point of view and general gay abandon. Current show runs par for the course and though it doesn't have the spirit of the original "Four Below," there's still enough in it for those who appreciate the revue form. Featured in the package are Cecil Cabot, Del Close, Jane Connell, Gordon Connell, Gerry Matthews and Estelle Parsons. They're all expert hands at this kind of frolicsome stuff.

Mario Lanza: "Lanza Sings Christmas Carols" (RCA Victor). There are plenty of Christmas carol sets on the market but this one by Mario Lanza, who died last month in Italy, should bring Yule disk buyers back into the stores again. His strong tenor voice helps light up the season. Paul Baron's orch gives it the proper musical backing.

Conway Twitty: "Saturday Night With Conway Twitty" (MGM): Conway Twitty wrapped up the kid audience with his click single, "It's Only Make Believe," and he ought to get them spending "album money" for this package. His simple country-flavored style rings the bell with "Danny Boy," "Heavenly," "Half Way To Heaven" and "Goin' Home."

Alex Stordahl Orch: "The Lure of the Blue Mediterranean" (Decca). This is a mood music set in a deluxe packaging that should attract buyers. In addition to the inviting color photos of the Mediterranean scene, album features colorful musical pictures that fit the mood. Alex Stordahl's orch helps build the romantic mood.

Roger Williams: "Christmas Time" (Kapp). The standard Christmas tunes get a full-blown lift in the hand of Roger Williams' piano with a big orch accompaniment. Kapp has given the LP a slick packaging and it should do quite well in the Yule sales spree.

Don Cornell: "Don Cornell Sings Love Songs" (Signature). The high-powered vocal styling that's become Don Cornell's trademark is given an excellent showcasing in this package. The love songs are in an Italian mood and Cornell gives 'em the proper vocal shadings. Some of the item are "Sempre Amore," "Volare," "Arrivederci Roma" and "Innamorata."

"The Velvet Side of the Roaring '20s" (20th-Fox). This is an approach to the music of the 1920s that stresses the smoother side. With arrangements by Harry Simone and Hugo Montenegro, such groups as the Neighborhood Kids, the Corner Quartet and the Grand Street Harmony Club make pleasant listening of such tunes as "I'll Get By," "I'm A Dreamer Aren't We All," "Back In Your Own Backyard" and "The Best Things In Life Are Free."

Eddie Layton: "At The Mighty Wurlitzer" (Mercury). Here's another nifty showcasing of Eddie Layton's technique at the Wurlitzer organ. His "Baubles, Bangles and Beads," "Miserlou" and "All The Things You Are" give the set its body.

Theodore Bikel: "More Jewish Folk Songs" (Elektra). Buyers of Jewish folklore are in for a treat. Bikel has a good ear for the folk rhythms and knows how to set up the proper mood in his vocal approach. He works here with an orch conducted by Fred Hellerman, for substantial results. It's for a limited market but it's good.

Gigi Durston: "Miss You" (Rondo-lette). Cafe singer Gigi Durston seems comfortably at home in the grooves, too. Her vocals are warm and meaningful and her taste is topnotch. Russ Case's orch assists her on such as "I've Grown Accustomed To His Face," "When I Fall In Love," "Something Wonderful" and "People Will Say We're In Love."

Gros.

VARIETY 10 Best Sellers on Coin Machines

1. MACK THE KNIFE (9)	*Bobby Darin*	*Atco*
2. PUT YOUR HEAD ON MY SHOULDER (8)	*Paul Anka*	*ABC-Par*
3. MR. BLUE (5)	*Fleetwoods*	*Dolton*
4. DON'T YOU KNOW (2)	*Della Reese*	*Victor*
5. LONELY STREET (3)	*Andy Williams*	*Cadence*
6. HEARTACHES (1)	*Guy Mitchell*	*Columbia*
7. TEEN BEAT (4)	*Sandy Nelson*	*Original*
8. DECK OF CARDS (1)	*Wink Martindale*	*Dot*
9. PRIMROSE LANE (5)	*Jerry Wallace*	*Challenge*
10. IN THE MOOD (1)	*Ernie Fields*	*Rendezvous*

Second Group

O'H CAROL	*Neil Sedaka*	*Victor*
TILL I KISSED YOU	*Everly Bros.*	*Cadence*
WE GOT LOVE	*Bobby Rydell*	*Cameo*
SITTIN' IN BACK SEAT	*Paul Evans*	*Guaranteed*
SLEEP WALK	*Santo & Johnny*	*Can.-Am.*
JUST ASK YOUR HEART	*Frankie Avalon*	*Chancellor*
UNFORGETTABLE	*Dinah Washington*	*Mercury*
POISON IVY	*Coasters*	*Atco*
ANGELS LISTENED IN	*Crests*	*Coed*
DANNY BOY	*Conway Twitty*	*MGM*

(Figures in parentheses indicate number of weeks song has been in the top 10)

In Albuquerque They 'Pays Their Money And Takes Their Choice'

Albuquerque, Nov. 3.

Albuquerque manages to book a wide variety of music purveyors, but seldom such extremes in the same week.

From Dave Brubeck to Guy Lombardo in the same week is quite a switch, but that'll be the situation next week.

Brubeck and other slide-rule sounders (including Chico Hamilton's quintet, Maynard Ferguson's band, Chris Connor's trio and the Lambert-Ross-Hendricks trio) are booked for "Jazz for Moderns" concert Monday night at Johnson Gym on the U. of New Mexico campus, while Lombardo's group waltzes in Friday, for a dance at Civic Auditorium.

The jazzorama is sponsored by Alpha Espilon Pi frat on the UNM campus, while Guy's guys will be promoted by the local Elks lodge.

To take care of the other dancers and fans, who don't dig either group, Sam Feldman has booked rock 'n' roller Dee Clark and band for a dance and show, also on Friday.

THE TV PAYOLA EVIL: PHASE 2

Song Sharks Flood Music Biz

An enterprising song shark has been flooding the music publishers with 10-20 manuscripts per day to each major house, all worthless stuff from amateurs. The obviousness of the stock "music" and the lyricist's name and address (it's invariably an amateur wordsmith) are the only identifications, but these are on the inside.

There is no return address, and the postmark is machine-metered, indicating only a New York origination but nothing else.

The P.O. Dept. will normally return "refused by the addressee" letters but, lacking a return address, the mailmen are complicating matters by dumping the letters with the publishers. Latter usually have rubberstamped "refused and returned unopened to the sender" markings, originally for legal protection against suits from crackpot amateurs, but the no-return-address is the new headache.

The song shark apparently is going through with his "contractual" commitment to "submit" the amateurs' songs to "established publishers," and in order to defeat getting the stuff dumped back at him, the anonymity of the addressor is his devious device.

Diskers Getting Free Rein to Cross Label Lines for B'way Cast Albums

By MIKE GROSS

Record companies are beginning to ease their hold on artists to cooperate with rival diskeries on orignal cast album sets. So far this season three companies have given their "exclusive" artists the greenlight to record a Broadway cast album for another firm.

Already in the stores is RCA Victor's "Take Me Along" package with Jackie Gleason in co-starring slot. Gleason is a long-time Capitol disker and has been a potent seller in the mood music field. Upcoming is Capitol's "The Girls Against The Boys" set which will star Nancy Walker and Bert Lahr and feature Shelley Berman. It was unsure whether Berman would be able to do the set for Cap since he's under contract to Verve Records and is currently running with a top-selling comedy monolog LP. After several weeks of negotiations with Cap, however, Norman Granz, Verve's topper, has given the nod for Berman to do the Broadway cast set. Only hitch in the deal is that Berman can't do any of his comedy monologs. The revue opened on Monday (2) with the recording session due the following Sunday (8).

The indie Elektra label has also relinquished hold on one of its key artists for a fling at an original cast package. Theodore Bikel, who's an important seller for Elektra in folk field, has been given the okay to record Rodgers & Hammerstein's "Sound of Music" cast set for Columbia.

The "exclusive" barriers appear to be breaking down slowly. Last season Capitol gave up Andy Griffith for Decca's OCA of

(Continued on page 66)

'Too Late' By 30 Years

Honolulu, Nov. 3.

Sol Bright, vet Hawaiian entertainer, has been named to membership in ASCAP. "I've only been trying to get in for more than 30 years," he said.

His 34th song, "A Little Too Little, a Little Too Late," will be published soon.

John Hammond In Encore With Col, As Jazzer-Upper

John Hammond is joining Columbia Records' artists & repertoire staff as producer of releases from the jazz archives. According to Col prexy Goddard Lieberson, Hammond will also work on the development of new artists. This marks a return to Col for Hammond who made disks for the label 27 years ago. It's also an expansion of diskery's jazz producers' lineup which already includes Irving Townsend, Nat Shapiro and Teo Macero.

Long associated with the jazz field, Hammond was instrumental in the careers of Benny Goodman, Billie Holiday, Teddy Wilson, and Count Basie, among others. In 1932 he was American recording director for English Columbia and Parlophone Records, a division of Columbia's British affiliate company. In 1937 he joined the American Record Co., predecessor of Columbia Records, as sales manager for the Masterworks division. He was the first a&r producer to be hired by the newly established Columbia Record division of CBS in 1939 and was with the label until '46.

In addition to his recording activities, Hammond is chairman of the jazz section in President Eisenhower's People to People Music Committee and a veepee of the Newport Jazz Festival.

EMI's Classicals Slashed to $3.15

London, Nov. 3.

Electric & Musical Industries has introduced a new series of long-play classical albums at the cut-price figure of $3.15 via its HMV label. First issue of these "HMV Concert Classics" consists of six disks, all new recordings, including Beethoven's Fifth and Ninth Symphonies, popular ballet music, and Gilbert & Sullivan overtures, with a second issue of four platters due in December.

The EMI move is regarded as a further step in a general price-cut direction on the part of diskeries here, even though it doesn't cover pops and so fall in line with recent Pye and Decca innovations. Decca added pops to its Ace of Clubs Label in August, these retailing at $2.94, while in the same month Pye started putting out "Golden Guinea" middle-of-the-road music at the same price. Pye subsequently claimed that 10,000 "Golden Guinea" platters were sold in the first two weeks, while Decca reckons that sales of the Ace of Clubs disks —previously carrying classical music only—have rise by between 50% and 75%.

Dick Clark in Groove With Book For Teeners

Pat Boone having clicked resoundingly with his bestseller "Twixt 12 and 20," Dick Clark now has "Your Happiest Years" on the market. It's also a teenage-advice book. Clark is the publisher under his own Rosho Corp. label, distributing through Random House, under a capital-gains setup.

This is akin to the Hope Enterprises and Crosby Enterprises "publishing" the books by Bob Hope and Bing Crosby. Bernard Geis Associates, which also distributes through RH, is geared 100% to the capital-gains idea and show biz (televesion etc.) exploitation methods.

Guy Lombardo orch will play a one-nighter at grand ballroom of The Hilton Hotel, San Antonio, Nov. 21.

SCOPP'S, CRIX'S & WRITERS' VIEWS

By HERM SCHOENFELD

The practice of paying for television plugs to collect performance money was slammed on all levels of the American Society of Composers, Authors & Publishers last week.

Maurice (Mickey) Scopp, v.p. and general manager of the Big Three (Robbins, Feist & Miller), said that it was an "evil trade practice" that should be called to account. Scopp, however, stated that the problem of raising the ethics of the music business is more within the jurisdiction of the Music Publishers Protective Assn. than ASCAP.

Scopp said that ASCAP, strictly as a performing rights society, could not regulate the business morality of the publishers. The MPPA, however, could attempt to "lift the industry to a higher level" by outlawing such crude payola techniques.

Scopp said it would be a mistake to condemn ASCAP and its basic principles because of the existence of payola. ASCAP, he stated, "stands for the great idea of rewarding the writers and publishers for the use of music and nothing must be done to weaken it." He emphasized that many other abuses also exist in the music business and pointed to the Broadcast Music Inc. practice of paying many of its publishers "in front," on a guaranteed basis.

Meantime, the dissident ASCAP group, known as the Publishers Joint Committee In Opposition to The Proposed Consent Decree, sent the following wire to ASCAP prexy Stanley Adams on Monday (2):

"We have followed with grave concern for a long time the unsavory conditions of payola as it is only now spotlighted in this week's trade papers. This is the direct result of the high point value allotted to a preferential group of compositions, the greater part of which is controlled by the publisher members of the board, for theme, background and similar usages. The proposed order will perpetuate these evils. We therefore urge you to take the necessary steps to protect the entire membership of ASCAP by distrib-

(Continued on page 66)

Audio Fidelity Loses An Injunction Round Against Premier Firm

Premier Albums, which was compelled by the N. Y. Supreme Court recently to halt distribution of a Glenn Miller-styled album, came out on top for the time being in a similar action filed against it by Audio Fidelity Records. The AF label was seeking a temporary injunction against Premier Albums on the grounds that several of the latter's albums, issued on the Coronet label, looked too much like the AF LPs.

Justice Owen McGivern, in N.Y. Supreme Court, stated that a "temporary injunction, which would give to the plaintiff substantially all the relief which he could obtain if successful after trial, may not

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Calif. Atty. General's Merger Order To White & Negro Frisco AFM Locals; 1st Major Ukase Under State's FEP

By BILL STEIF

San Francisco, Nov. 3.

The California attorney general's office, acting under the state's recently enacted Fair Employment Practices statute, has told Frisco's white AFM Local 6 and Frisco's jim crow Local 669 to start making engagements to merge.

This is the first major action under the FEP law passed by the State Legislature last spring. The statute went into effect in mid-September.

One result of this pressure is that 5,000-member Local 6 quickly accepted a membership application from a young Negro folksinger-guitarist, Walter Browne, of Berkeley, Cal.

Action was initiated by Assistant Atty. Gen. Franklin H. Williams, ex-NAACP exec who in early September was appointed by Atty. Gen. Stanley Mosk head of his department's civil rights section.

Shortly afterward, the Frisco Council for Civic Unity, through its paid executive, Frank Quinn, brought the AFM situation to Williams' attention. Quinn at the time said he could think of no other union in California which operates segregated locals side by side.

Williams wrote letters to Charles H. (Pop) Kennedy, president of Local 6, and to Sammy Simpson, president of Local 669, informing them their locals were in violation of the FEP Act.

How Browne Applied

It was after Williams had written these letters that Browne went to the AFM building in Frisco, where Local 6 is housed on the second floor and the 500-member Local 669 on the third floor, to apply for an AFM card. Browne bumped into Kennedy in the hall and Kenedy told him he was free to apply for membership in either local.

Browne decided to apply at Local 6 and within 48 hours was accepted as a full-fledged member.

Last week Williams, not having received a reply in almost six

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The 'Stardust' Score

"Stardust," the Hoagy Carmichael-Mitchell Parish standard, is now batting a phenomenal 480 in the disk league. That's the latest count of different recorded versions of the tune since its publication in the early 1930s.

Scott Muni, WMCA, N.Y., disk jockey, recently wound up an audience-guessing contest on the number of "Stardust" versions as part of a promotion for a new slice on the Hanover label by Bill Shepherd's orch, a British outfit.

AFM Call to Arms Vs. TV Sponsors With O'seas Cans

Herman D. Kenin, American Federation of Musicians prexy, has issued a call for a boycott by all AFM members against sponsors of television shows that use canned music made abroad. Kenin stated that "the growing practice of dubbing music made abroad at cut rates for use on so-called American-made tv shows to sell American-made products to the American public compels us to call this unfair un-American practice to the attention of sponsors and the viewing public.

Kenin urged the AFM's 700 different locals to enlist central labor bodies, other unions and music lovers in a nationwide demand to end the "paste-pot-and-shears" substitution of foreign and domestic-made taped music for the service of live U.S. musicians. The AFM prexy said he hoped that a Senate resolution, sponsored by Sen. Wayne Morse, for a Congressional inquiry into use of canned music "as a species of fraud being perpetrated on the American public by many producers of filmed entertainment," will bring eventual relief. Meantime, he said, the musicians must help themselves by every means at their disposal.

The AFM will supply all of its locals lists of tv shows that utilize taped music "for the purpose of public information."

Eskimo Fave: Belafonte

Ottawa, Nov. 3.

Eskimo favorite music is calypsos sung by Harry Belafonte and "My Fair Lady" score—especially Stanley Holloway's "A Little Bit o' Luck." Latter partly because of similarity of an Eskimo name, "Odluk," to last two words. They don't dig longhair at all.

So reports William E. Taylor of National Museum of Canada, recently back from his ninth season in eastern Arctic, studying Eskimo culture past and present.

Rats Dig Longhairs the Most

Albuquerque, Nov. 3.

Is this a trend?

Wild rats—especially the cotton rat variety—really have a sense of taste for music and prefer longhair to rock 'n' roll.

This was discovered by one of the speakers at the New Mexico Junior Academy of Science session held at the U. of New Mexico last week. Miss Betty Prince did the study and presented a paper tagged "Intelligence, Music and Rats."

Using an audiometer, she found that wild rats preferred the higher tones of music and that their range of hearing is not as low as that of humans—they can catch the higher frequencies.

She also discovered that the rats are unable to catch the area of low tones in the human voice and they become quite nervous if unable to pick up these sounds.

The hi-fi non-rocking rats were found wild in a ditch near the Isleta Indian Pueblo south of Albuquerque.

Fisher Exits RCA For Own Diskery

Eddie Fisher is breaking off a 10-year tie with RCA Victor to form his own record company. Although his contract with Victor had several more years to run, diskery agreed to give him his release.

The Fisher disk setup will be known as Ramrod Records. He'll record for Ramrod as well as sign established artists to the label. He also expects to launch a program of developing new talent.

During his tenure with Victor, Fisher cut a flock of singles that passed the 1,000,000 sales mark. His first hit was "Thinking of You," recorded in 1949.

The Ramrod label will be based in New York and the first recording session is scheduled to be held within the next week. Fisher is set to record "Scent of Mystery," title song of the Smell-O-Vision pic, and "The Chase" from the same film. The pic is being produced by Mike Todd Jr., son of Mike Todd to whom Elizabeth Taylor (now Mrs. Fisher) was married at the time of his death. Tunes are being published by Liza Music, firm set up by Todd to handle Victor Young's "Around the World" score.

Fisher is now in New York prepping for a date at the Waldorf-Astoria which begins Nov. 16. During his Waldorf stay he'll record an album titled "Eddie Fisher at the Waldorf."

NARAS Can't Keep 6 Winners Secret; Gotta Give 'Em Time to Rehearse

The National Assn. of Recording Arts & Sciences has set six winners for its Grammy telecast Nov. 29 on NBC-TV but it's keeping the winning categories under wraps until showtime. It's understood that the org felt it necessary to keep the winning categories secret to add suspense values to the telecast, but that they had to be named to allow for exploitation and rehearsal time to perform their award-winning disks.

The big disk six are Ella Fitzgerald, Bobby Darin, Duke Ellington, Shelley Berman, Jimmy Driftwood and the Mormon Tabernacle Choir.

NARAS' effort to keep the winning records and award categories secret has been hampered only in Shelley Berman's instance. "Inside Shelley Berman" (Verve) was one of five albums named in "Spoken Word Comedy" award and was the only nomination he received.

It's a bit more difficult to pinpoint the other performers' winning disks. Ella Fitzgerald was nominated in two categories. Her recording of "But Not For Me" was in the running for the best female vocal performance award and her album "Ella Swings Lightly" was named in the best solo jazz category. Bobby Darin's "Mack The Knife" was up for best record, song and performance award. Darin also was one of five named for the best new artist trophy. Duke Ellington's album of "Anatomy of a Murder" was named for best dance band performance, musical composition and soundtrack awards, and its jacket was among those nominated for best album cover. Jimmy Driftwood's "Battle of New Orleans" was up for best record and country & western performance awards. The Mormon Choir's "Battle Hymn of the Republic" was named for choral group honors and its album, "The Beloved Chorus," was nominated for a Grammy for the best classical performance by an opera cast or choir.

It's expected that between four and six other performers will be added to the roster to repeat their award-winning disks. All winners have been informed of their wins by Haskins & Sells, the accounting firm which handled the balloting. Meredith Willson, composer of "The Music Man," will host the show.

6 Soviet Longhairs Feted By U. S. Music Biz

The group of six Soviet longhair composers, headed by Dmitri Shostakovich, who are now touring the U.S., will be guests of honor at a reception being staged by Broadcast Music Inc. at the Hotel Plaza, N.Y., Sunday (8). Representatives of all facets of the U.S. music business, including members of the American Society of Composers, Authors & Publishers, are slated to be on hand to meet the Russians. ASCAP is holding its own reception for the Russians Nov. 17 at the Hotel Drake, N.Y.

The Russian composers are in the U.S. in exchange for the visit of four American composers to Russia last year, for which BMI picked up the tab. The U.S. delegation included three BMI writers, Ulysses Kay, Roy Harris and Roger Sessions, and one ASCAP writer, Peter Mennin. Besides Shostakovich, the Russian group consists of Fikret Amirov, Konstantin Dankevich, Dmitri Kabalevsky, Tikhon Khrennikov and Boris Yarustovsky.

Bolton's P.R. Post at Col.

Bruce Bolton has joined Columbia Records as administrative assistant in the public relations department. In the post, Bolton is responsible to Debbie Ishlon, coordinator of creative services, for the administration of all clerical functions of the p.r. department and assisting Miss Ishlon in departmental activities.

For the past 12 years, Bolton had been engaged in various administrative functions with overseas projects in Europe and the Middle East.

Organ's Diapason B.O.

Chicago, Nov. 3.

Reflecting the general boom in organ sales over the past several years, the Hammond Organ Co. racked up peak earnings of $2,514,000 for the six months ending Sept. 30. It was 73% higher than the best previous half-year period.

Company prexy Stanley M. Sorenson told stockholders that production increase is being maintained despite the steel strike. He said he anticipated record earnings for the whole 1959-60 fiscal year but doubted that the 73% increase in the first half would be maintained in the second half.

Simon's Gone & End

Jerry Simon has joined George Goldner's Gone Records and End Music as national promotion manager. Simon switches to Goldner from Warner Bros. Records where, for the past year, he had been singles promotion manager. In his new post he'll act as administrative assistant to Goldner.

A vet of 12 years in the record business, Simon began with Majestic Records in 1947. Prior to joining WB, he was eastern representative for Martin Melcher and Doris Day.

At a Loss for Words

London, Oct. 27.

Bandleader Joe Loss, who has played "In The Mood" as his signature tune for 23 years, admits that he still doesn't know the words. That's why no vocalist in any Loss combo has ever sung the ditty.

"I'll see if I can get hold of the lyric," says Loss, "then maybe I'll be able to put it over vocally at last."

Cleffer Monte Blythe Forms Cannon Records

A new disk company, Cannon Records, is being launched by Monte Blythe. Blythe, a musician-composer-arranger, once toured with Mitchell Ayres, the Four Aristocrats and Three Hits & A Miss.

Cannon will limit its activities to producing disks for other labels and will not concern itself with distribution. Diskery will begin operation with recordings by Jimmy Hall & The Hi-Lighters and the Carol Sisters.

Cannon's exec lineup includes Blythe as prexy, Bob Thomas, veepee; Robert Montesano, business manager, and Kay Stevens, secretary.

Grant in L. A. for Elektra

Leonard J. Grant will head Elektra Records' recently formed Coast office.

Among his duties will be promotion, deejay contact and talent scouting on the Coast. He'll coordinate his activities with main office in New York.

Artist-Disk Deals

Seeco: Gloria DeHaven

Seeco's new general manager in charge of sales and artists & repertoire, Mort Hillman, went on a pacting binge last week. Topline his drive in the buildup of the label was screen and nitery performer Gloria DeHaven. Others added to the label were Sandy Solo, Toby Reynolds, Bette St. Clair, Leon Merrian and the Polyphonics. Miss De Haven's first Seeco single couples "Dearly Beloved" with "Life."

UA: Stan Rubin

United Artists has signed clarinetist Stan Rubin, leader of the Tiger Town Five, to its roster. Rubin launched his small combo while at Princeton U. and, more recently, has been fronting a 15-piece dance orch.

Also added to UA's roster is songstress Barbara Russell, who has been working small clubs in the N.Y. area.

Dick Clay to Chi for WA

Dick Clay is shifting from Willard Alexander's New York base to head the agency's one-nighter and band operation out of Chicago. Clay had been working in the one-nighter division of Alexander's N. Y. office.

Irv Dinkin will continue to head the one-nighter activity for Alexander out of N. Y. with an assist from Pete Gravely. In the Chi office, Leonard Vannerson will head the location department.

UA's Teener Prowl With Atomic Bally For 'On the Beach'

"On the Beach," the Stanley Kramer film about the atomic age, is being sold to the teenage segment by United Artists via a heavy music promotion. UA execs, laying heavy stress on the social significance of the pic's theme, figure that the most direct impact on the juve mind will be through the disk route. UA Records v.p. David Picker said it will be the biggest music promotion ever attempted in behalf of a straight dramatic pic.

While Roulette Records bought the soundtrack rights from Kramer, United Artists Records is coming up with its LP prominently titled "On The Beach." Latter set will have various versions of the pic's main "Waltzing Mathilda" theme on one side and, on the other, tunes from various other UA films.

For the singles market, Fred Raphael, who is handling the music exploitation for Kramer organization, has lined up a big array of single disks on "Waltzing Mathilda," including versions on the Decca, Mercury, Kapp, Hanover, Roulette and UA labels. Another tune based on a tagline used in the pic, titled "There's Still Time, Brother," is being sliced by Hugo & Luigi for RCA Victor. The pic opens at the Astor, N.Y., Dec. 17.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Washington—(Super Music)	Albany—(Ten Eyck Records)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Louisville—(Shakleton's)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Cleveland—(Higbee's)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(Hunter Records)	San Francisco—(Sherman Clay)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**JOHNNY MATHIS** (Columbia) **Heavenly** (CL 1351)	2	3	4	4	1	2	1	2	3	3	2	3	1	2	2	4	1	3	5	161
2	1	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	1	1	3	1	2	..	2	1	..	7	3	..	2	1	1	1	4	..	6	128
3	3	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15007)	..	2	9	10	6	..	6	..	2	4	4	..	..	4	5	3	..	2	3	83
4	5	**MORMON TABERNACLE CHOIR** (Col.) **Lord's Prayer** (ML 5386)	..	..	..	7	3	..	..	..	.	1	1	..	4	3	4	..	..	4	4	68
5	6	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	..	4	..	2	..	..	..	..	4	..	5	5	..	9	3	2	..	8	..	57
6	4	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	3	..	2	..	4	1	3	..	8	..	..	..	..	8	..	..	5	..	..	54
7	..	**KINGSTON TRIO** (Capitol) **Here We Go Again**	..	10	1	..	..	5	..	..	1	..	..	..	..	..	..	10	..	..	1	38
8A	10	**MITCH MILLER** (Columbia) **Party Sing With Mitch** (CL 1331)	4	..	..	5	..	6	..	..	..	..	6	..	9	..	..	..	..	..	9	27
8B	9	**KINGSTON TRIO** (Capitol) **The Hungry i** (T 1107)	..	6	..	..	..	..	..	..	6	..	..	..	10	6	..	6	..	5	..	27
10	12	**ROGER WILLIAMS** (Kapp) **With These Hands** (KL 1147)	6	..	..	..	7	..	4	..	..	..	..	..	..	..	..	..	..	..	2	25
11	16	**HARRY BELAFONTE** (Victor) **At Carnegie Hall** (LOC 6006)	..	..	7	..	5	..	..	..	..	..	..	7	..	..	..	..	2	..	..	23
12	8	**PORGY & BESS** (Columbia) **Soundtrack** (CL 5410)	..	8	..	..	..	3	5	..	7	10	..	..	..	..	..	..	..	..	..	22
13	19	**BOBBY DARIN** (Atco) **That's All** (Atco 404)	..	..	..	3	..	..	8	..	..	..	..	..	..	..	6	..	..	..	7	20
14	14	**GIGI** (MGM) **Soundtrack** (E 364)	8	9	..	..	..	7	..	..	..	..	..	..	5	..	..	7	..	..	..	19
15	11	**DAVID SEVILLE** (Liberty) **Let's Sing With Chipmunks** (LRP 3132)	5	..	..	..	9	..	7	..	..	..	..	..	..	..	..	..	6	..	..	17
16	21	**MARTIN DENNY** (Liberty) **Quiet Village** (LRP 3122)	..	..	..	6	..	..	..	9	..	..	10	..	7	..	..	..	8	..	..	15
17A	7	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	..	5	..	..	..	..	..	..	..	..	..	10	..	..	..	5	..	..	..	13
17B	..	**ASSORTED ARTISTS** **Oldies But Goodies**	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	3	..	..	13
19A	17	**NINA SIMONE** (Bethlehem) **Nina Simone** (BCP 6028)	9	7	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	11
19B	..	**SOUTH PACIFIC** (Columbia) **Original Cast**	..	..	6	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	11
19C	..	**MARIO LANZA** (Victor) **Student Prince**	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10	11
22	23	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	..	..	..	..	..	9	..	..	..	..	..	..	3	..	..	..	..	..	..	10
23A	20	**PREVIN/ROSE** (MGM) **Secret Songs for Lovers** (E 3716)	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	..	9
23B	24	**GYPSY** (Columbia) **Original Cast** (OL 5420)	..	..	..	..	..	..	..	8	5	..	..	..	..	..	..	..	..	..	..	9
25	13	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	7

Hoffman & Manning Out of AGAC In Stance Vs. Collection Agency

The veteran songwriting team of Al Hoffman & Dick Manning jointly parted company last week with the American Guild of Authors & Composers in an acrimonious dispute over AGAC's royalty collection agency. It was the first time in history that anyone was expelled from the organization formerly known as Songwriters Protective Assn. The expulsion, however, was made after Hoffman & Manning had tendered their resignation to the organization.

The break occurred over the cleffing team's move to exit from their participation in the AGAC agency which collects royalties for the writers from the publishers. Hoffman & Manning joined the collection agency in July, 1958, with the understanding they would stay in for two years.

In June of this year, Hoffman & Manning notified AGAC that they wanted Joy Music excluded from the AGAC auditors' checkup. AGAC replied that all publishers would have to be treated the same way and that picking and choosing which publisher to audit would be unfair. Hoffman thereupon directed AGAC to cancel his authorization and proceeded to notify all publishers to pay royalties directly to him.

In subsequent meetings with AGAC execs, Hoffman & Manning stated that they wanted to pull out of the collection agency because they didn't want to pay the 5% fee. AGAC execs pointed out that writers pay 5% for the collection service but with a $1,000 maximum deduction. At one point in the discussions with AGAC, Hoffman & Manning agreed to return to the fold and were asked to notify the publishers of their decision. The cleffers refused to do this and repeated their instruction to the publishers to send royalties directly to them.

Hoffman charged AGAC execs with using "Gestapo-like" tactics in trying to get him to toe the line. AGAC execs pointed out that they had no objections to Hoffman & Manning resigning from the collection agency, despite the two-year agreement, but they could not tolerate the writers' move to instruct publishers to disregard the AGAC authorizations without notifying the agency first.

Though Hoffman & Manning resigned from AGAC and refused to attend a hearing, a committee heard the charges against them, nonetheless, and made the decision to expel the two writers.

At the present time, AGAC represents some 1,100 writers in the collection of royalties from the publishers.

Mexican Musicians Union Says It's Getting Bum Deal On Latin-American Swaps

Mexico City, Oct. 27.

The Mexican Musicians Union plans a total revision of existing reciprocal pacts it has signed with various Latin-American nations. Press secretary of SUTM, Francisco Montes, said that Mexican tooters have been getting a bum deal on agreements. He cited Cuba and Argentina as typical.

The Cuban pact has been in force for three years, yet it has not brought any benefit to Mexican musical units. While three Cuban orchs have been playing here for years (the Ninon Mondejar, Enrique Jorrin and Anacaona crews), no Mexican band has been contracted to date to appear in Cuba.

Argentina actually does not have a pact with the union, but the Argentine orchestra of Francisco Canaro has been permitted to perform here, as an opening wedge to an agreement that never got beyond talking stages.

Now, the Mexican stand is that while it has complied with terms of musical pacts, other nations have flagrantly violated these. From now on Mexico is going to impose strict reciprocal conditions, or no pacts.

Only exception will be where a foreign bandleader hires Mexican musicians, as is the case of Cuban Mariano Merceron, who formed an orch with nationals some time ago.

BMI, 3 B's & 'Brands'

Ottawa, Nov. 3.

Contemporary music — including that composed for radio, tv and films—deserves more recognition from concert audiences, in the opinion of Oliver Daniel, director of BMI's Contemporary Music Projects, N. Y. So he said while lecturing in Canada last week.

He deplored people's "buying their music by brand names, like Beethoven, Bach and Brahms," in the belief that only "classics" are worth listening to.

Tolchard Evans, Man Of Thousand Melodies, Out Of Hosp and 'Singing'

By DICK RICHARDS

London, Nov. 3.

Tolchard Evans, vet composer who has been around London's Tin Pan Alley for over 40 years, is back in the news after a year's illness. While in hospital he composed a piece called "Singing Piano." It's a waltz and he's just recorded it for Decca. Way back, Evans was in the disk market with "The Tuneful Twenties," but this is his first attempt at recording since disks became big business and have been taken over by teenagers.

Evans is the composer of around 1,000 melodies, including such hits as "Lady of Spain" ("If I Never wrote another note that song would keep me till I die," he told VARIETY), "If," "Barcelona," "Life's Desire" (which was broadcast by Gracie Fields on the night of Evans' wedding), "Let's All Sing Like the Birdies Sing" and "Unless."

His new one, "Singing Piano," was composed on his own tiny 88 at home. In the studio it didn't work out on their instruments. So the piano was transported, at a cost of $36 a throw, from his nabe home to the recording studios every time a session was needed to work out the disk's gimmick. What's the gimmick? Says Evans: "It's melody; sheer, delicate melody. So delicate

(Continued on page 66)

The Platters' Mex P.A.s

Mexico City, Nov. 3.

The Platters, popular with Mexicans via their records released by Orfeon, will go on a brief personal appearance tour embracing theatre and television contracts.

Felix Alarcon, representative of the singers, said nitery appearances will also be made by singers. They are slated to begin their Mexican engagement next week.

Col's New Line Of Latino Sets

Columbia Records is launching a new line of Latin-American recordings. Selected from the catalog of the International Division of CBS, which is primarily designed for the South American market, the new series will appear on the regular Columbia label for sale in all Latin-American countries as well as the U.S.

The album will list at $3.98 and regular discounts to dealers and distributors will apply. Album notes will be bilingual.

First two packages in the series are "Dimelo Tu," a rock 'n' roller by Los Cincos Lations, and "Los Cuatro Amigos" (The Four Friends), a vocal group out of Argentina. This is their first album available outside of Argentina.

B(i)G in Berlin

Berlin, Oct. 27.

For quality, press and audience reaction, the second Berlin Benny Goodman concert Thursday (22) nosed out any of this city's 1959 jazz events. If compared with his first local date (May 10, 1958), bandleader even nosed out himself.

Of course, such an ensemble of top musicians, including Red Norvo (vibes), Bill Harris (trombone), Flip Philips (sax) and Russ Freeman (piano), has seldom hit the local scene. Group of 10 also included vocalist Anita O'Day on her first European visit. There were cheers (enforcing several encores) and top critical acclaim for all of them.

Noteworthy is that AFN-Berlin tape-recorded the concert—Europe's only radio station that was given such permission.

Wolfgang Jaenicke, top jazz promoter here, handled the Berlin concert. He's bringing in the Modern Jazz Quartet Saturday (31) and Art Blakey's Jazz Messengers next month.

Dot Talks With Mercury But It's No Sale; Laughing Off $3-Mil 'Bid'

Chicago, Nov. 3.

Irving B. Green, prexy of Mercury Records, last week acknowledged that Paramount Pictures had overtured a buy of the Chicago diskery, but he insisted it was getting no serious consideration.

Subject came up casually two weeks ago, he said, when he was visited by Randy Wood, boss of the Par-owned Dot label. But, Green told VARIETY, "our company is not for sale, nor is any sale contemplated." He said he's "constantly being approached by motion picture interests and other organizations" with buyout bids.

Contending Mercury is enjoying its most prosperous year, the prexy scoffed at the $3,000,000 figure reported as price for the sale, stating Merc is worth "many, many times that." He also cited a recent college study which, he said, ranks the Chi firm fifth in the industry in national volume.

Initially, Green characterized the report as "all hogwash," but later got out a prepared statement conceding Wood had broached the subject.

Green said Wood's interest in a possible buy was the least of their luncheon gab when the latter stopped here en route to New York. They discussed, he said, (1) the possibility of Dot contracting for some pressing at Mercury's Richmond, Ind., plant; (2) various distribution problems common to the industry; and (3) the Dec. 1 board meeting in Los Angeles of the Record Industry Assn. of America, which Green heads, and of which Wood is a member.

Pointing to Mercury's "vast catalog . . . and far-flung domestic and international manufacturing and distribution facilities," Green asserted his firm "would never be for sale at the price quoted." Then, citing a trend in recent years toward merger, Green said he expects there will be "many more such inquiries to purchase" Merc.

Belloc's Spectra-Sound

Chicago, Nov. 3.

Bandleader Dan Belloc, who cleffed the hit "Pretend" some seasons back, has partnered to form Spectra-Sound, Inc., for scoring vidblurbs and industrial pictures.

Associated with Belloc, are Bob WeDyke, ex-Standard Transcriptions, and Murray Allen.

More Troubles Brewing For San Remo Song Fest; Upped Fee, Ghost Benefit

Rome, Oct. 27.

A more than usually heated controversy has characterized preparatory work for the upcoming (end of January, 1960) San Remo Song Festival, at times coming close to endangering the event itself. This year, in addition to the usual hassles over choice of songs, jury, ticket sales, and other hotly-debated items on the fest's list of regulations, politics has reportedly entered the picture, with one source claiming that importance of event had prompted some politicos to use it as a springboard to gain voters' attention.

Dust has yet to settle after the first flurry, and the situation is still far from clear. Not known, for instance, if event will run the traditional three days or add a fourth "all-star" day devoted to guest stints by foreign stars or past winning performers.

One regulation which roused criticism was setting a $35 entry tab for each song (this was considered too high and has reportedly been changed). Another regulation said that part of proceeds would go to a benefit — without specifying how much or to which fund. One publisher, Ricordi, has already said it would not participate, though reportedly allowing its pactees to run under another banner.

Despite consistent sniping by one and all, San Remo is nevertheless considered to have too great an impact on the local musical picture to pass by, and planners are confident of its renewed success.

Everest Adds Sales Execs Kyle, Sweeney, Love And Dondero; Weiss Ad-Promo

Everest Records' Charlie Schicke, general sales manager, bolstered his staff last week. Coming into the setup are Jay Kyle, as northeastern sales manager; Jack Sweeney, as district sales manager for the mid-Atlantic and southern states; Sid Love, as district sales manager for the midwest, and Chuck Dondero, as district sales manager for the Coast.

Kyle was formerly eastern sales manager for Epic; Sweeney had been with the Audio Fidelity outfit, Love with London and Dondero, for the last few years, had been with Melody Sales in San Francisco. The district sales managers' duties will emcompass deejay promotion plus leader contacts and liaison with Everest's national distribution, which is handled by the Decca organization.

Schicke also set Marty Weiss as manager of advertising and sales promotion. For the last few years he had been with Columbia's ad department.

COAST INDIES FORM DISTRIBUTORS ASSN.

Los Angeles, Nov. 3.

Record Distributors Assn. has been formed by 10 L. A. indie record distribs, aimed at working out similar problems on a local scale. Plans are to expand org nationally.

Bunny Kurlan, of Modern Records, is prexy; Sid Talmadge, v.p.; Jack Andrews, secretary-treasurer.

As yet, the majors haven't been invited to join.

MGM's Xmas Spread

MGM Records is greeting the Christmas season with 42 releases in the LP, EP and singles field.

One of the highlights on the Xmas release is Lionel Barrymore's "A Christmas Carol." It has been a bestseller for many years on the MGM label but it has now been discontinued from that catalog and put into diskery's low-price Lion line.

VARIETY Scoreboard OF 20 TOP TALENTS AND TUNES

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**BOBBY DARIN** (Atco)	Mack The Knife*
2	3	**PAUL ANKA** (ABC-Par)	Put Head On My Shoulder†
3	2	**FLEETWOODS** (Dolton)	Mr. Blue†
4	5	**DELLA REESE** (Victor)	Don't You Know*
5	4	**SANDY NELSON** (Original)	Teen Beat†
6	8	**WINK MARTINDALE** (Dot)	Deck of Cards†
7	6	**ANDY WILLIAMS** (Cadence)	Lonely Street*
8	7	**JERRY WALLACE** (Challenge)	Primrose Lane*
9	..	**NEIL SEDAKA** (Victor)	Oh Carol†
10	..	**ERNIE FIELDS** (Rendezvous)	In The Mood*
11	..	**GUY MITCHELL** (Columbia)	Heartaches By No†
12	11	**PAUL EVANS** (Guaranteed)	Sittin' In Back Seat*
13	12	**FRANKIE AVALON** (Chancellor)	Just Ask Your Heart†
14	10	**EVERLY BROS.** (Cadence)	Till I Kissed You†
15	9	**SANTO & JOHNNY** (Can.-Amer.)	Sleep Walk†
16	13	**COASTERS** (Atco)	Poison Ivy†
17	17	**DINAH WASHINGTON** (Mercury)	Unforgettable*
18	..	**FIREFLIES** (Ribbon)	You Were Mine†
19	..	**BOBBY RYDELL** (Cameo)	We Got Love†
20	..	**CLOVERS** (UA)	Love Potion No. 9†

* ASCAP † BMI

Frisco AFM Gets Merger Order

Continued from page 59

weeks on his original letter to Kennedy, called Kennedy and went up to confer with the Local 6 president. Kennedy told Williams Negroes were, indeed, free to apply for Local 6 membership.

This, however, did not satisfy the assistant attorney general and he drafted letters to both locals, with Mosk's approval, telling them, once more, that they must comply with the law or he would be forced to file a complaint with the newly-appointed State FEP Commission.

"It's very simple," Williams said. "If the locals don't act within a reasonable time, four to six months—NOT five years—the attorney general's office goes to the State Commission.

"That's our only part in it. After that, the commission must take a look and decide whether, in fact, segregated locals exist here side by side."

'Apartheid' Since 1945

The white and jim crow locals have existed here since 1945. Previous to that, the Negro local was a non-voting "subsidiary" of Local 6, which took it over when it ran into financial trouble in the 1930s.

In 1945 the non-voting Negro members of Local 6, led by Vernon Alley, Elmer Graves and the late Alexander Forbes, went to AFM president James C. Petrillo and asked for a separate charter, which was granted. Since then the same constitution, bylaws and wage scales have existed for both locals—in fact, the Local 669 constitution is simply a reprint of Local 6's with a different binding.

While Local 6 has refused admission to Negroes since 1945, Local 669 has admitted any qualified musician and includes on its roster several white musicians as well as Chinese and Japanese.

It was this which moved 699's president, Simpson, to say, after being told the state was moving into the Frisco situation, "We're not a segregated union, so it doesn't affect us." Twenty-four hours later, however, Simpson added, "we welcome the prospect of amalgamation."

Discussion of merging the two locals started in the mid-1950s and in 1956 Local 669 voted for amalgamation. This was rejected in December, 1956, by roughly a 7-5 margin by the Local 6 membership at its regular election, with approximately 25% of the membership voting. At that time Kennedy said he was "strictly neutral."

Amalgamate: Petrillo

Following this rebuff, Local 669 voted to rescind its merger vote.

At the 1957 AFM convention Petrillo told Local 6 delegates to amalgamate with Local 669 "or we'll force you"—Local 6 refused to comment at that time.

That same year a move by the Frisco and Philadelphia jim crow locals to place the situation before the convention was sidetracked when 28 of the 39 Negro AFM locals, led by the Chicago unit, signed a petition urging that segregation be continued.

One reason the Frisco situation has continued to be a thorn in the side of the AFM is the example of neighboring Los Angeles Local 47. In 1953 Local 47 absorbed the Los Angeles jim crow local in a move spearheaded by such Negro leaders as Nat King Cole, Benny Carter and Marl Young.

On the other hand, leaders of Local 669 have told Williams they don't want to be indiscriminately submerged into Local 6, because they fear they will lose all influence on the amalgamated local's policies.

Kennedy also made this point in discussing the state's action last weekend. He said:

"I think if we work out our own problems without anybody trying to force use, it would be better . . . I'm bound by what my local's membership tells me, they're my bosses. When the time comes, I'll have a lot to say. We have no plans to initiate an amalagamation right now, but we'll certainly talk about it. We have nothing but friendship with the people in Local 669. They come to our board meetings, sit with us, make prices. We have 100% cooperation."

He noted that many Negro locals are "wealthy" and that these locals in many instances would lose representation at the national merged into white units.

In recent months rank-and-file members of both Frisco locals have expressed discontent over the segregation issue and last fall members of both locals approached Petrillo's successor, Herman D. Kenin, when Kenin was in Frisco, and got assurances the situation would be worked out.

Kennedy is a strong Kenin supporter—in fact, Kenin got his start up in the AFM hierarchy through Kennedy's influence—and Kenin helped get Kennedy elected to a seat on the AFM's top-level exec board only a few months ago.

Tooters Applaud Order

Commenting on California's action to bring about a merger of Frisco's white AFM Local 6 and jim crow Local 669, musician Dave Brubeck said:

"This has been a source of embarrassment for years . . . it's a tremendous step forward. How this has existed as long as it has is beyond me."

Said Julian (Cannonball) Adderley:

"It was a shock to come from New York to San Francisco and find segregated locals existed here. It's funny that musicians should be classified by the color of their skin. As soon as you find this out, you think that all is not well here."

Said Monk Montgomery, leader of the Mastersounds:

"It's a shock to come to San Francisco and find you have to do business with one local rather than the other because of the color of your skin."

British Disk Bestsellers

London, Nov. 3.

Travellin' Light (Columbia)	Richard
Mack the Knife (London)	Darin
Till I Kissed You (London)	Everly Bros.
Sea Of Love (Philips)	Wilde
Red River Rock (London)	Johnny & Hurricanes
Three Bells (RCA)	The Browns
Here Comes Summer (London)	Keller
Only Sixteen (Top Rank)	Douglas
Makin' Love (RCA)	Robinson
Broken Hearted (Mercury)	Vaughan

Gabriel to Blow 'Bells' As New PM of Stratford

Gus Gabriel takes over as professional manager of Stratford Music, publishing firm operated by Jule Styne, Betty Comden and Adolph Green. Post had been held for the past couple of years by Buddy Robbins who switched over to Bob Thiele's Hanover-Signature operation as veepee of the publishing subsids.

For the past 14 years Gabriel had been associated with Chappell. His initial project for Stratford is the score of "Bells Are Ringing" which Metro is now filming. Score was written by Styne, Comden and Green and two new songs have been added for the filmization of the legituner.

Inside Stuff—Music

Disk sales in Britain show signs of improving after the slump that set in in the early part of the year. In July, manufacturers' sales were down only 1% from the previous year at $2,436,000, but export sales dropped 7% at $667,000. Production in July totaled 3,760,000 disks, compared with 4,109,000 in July, 1958. Production of 45 rpm records soared by 41% to 2,546,000 and 33⅓ LPs were 4% better at 799,000. Standard 78s, however, continue to fall heavily and the July return of 415,000 showed a decline of 75% over the previous July total of 1,538,000. Sales for the first seven months of 1959 total $18,656,400, against $20,431,600 in the previous year. Export sales were slightly up on the previous year at $5,521,600.

Bob Thiele, Hanover-Signature prexy, is lining up an extensive promotion campaign to keep his Nutty Squirrels' slicing of "Uh! Oh!" on the upswing. Both Irv Stimler, veepee in charge of sales, and Buddy Robbins, veepee in charge of the diskery's music firms, are hitting the road to promote the record. The Nutty Squirrels (actually jazz musician Don Elliott and McCann-Erickson exec Sascha Burland) are set to appear on the Dick Clark (ABC-TV) show Nov. 7. Dates are also being set for the Alan Freed Show and the Steve Allen Show. Thiele also is rushing out an EP and an LP by the Nutty Squirrels.

Lionel Hampton and his band will play a benefit performance in Albuquerque, N.M., at a date to be set, for an oldtime friend, the Rev. Richard E. Spellman, whose Holy Rosary Church there suffered $78,000 in damages during a fire on May 16. His orch played to a crowd of about 2,000 Univ. of New Mexico students at the dedication Oct. 17 of the new Student Union Bldg. on the campus. Father Spellman said the church will be ready for dedication early in December. Hampton is booked to appear on the Ed Sullivan tv show Dec. 4 and on a Revlon spec Dec. 17, when the old Benny Goodman Quartet will be revived.

Salvatore Forlenza has been set as supervisor of field sales communications at Columbia Records. He reports to James Turnbull, Col's field sales manager, and will be responsible for communicating merchandising activities to the field through a newsletter and other field sales communications. He'll also arrange for the preparation of spot tapes for radio stations. Forlenza had been with the U.S. Steel Corp. in public relations and was also a member of the pop vocal group known as the Four Voices.

Carol Danell, American songstress who settled in Rome several years ago and has been busy in tv, radio, and nitery work ever since, recently pulled a switch. She's become a click lyricist. Latest reward in this

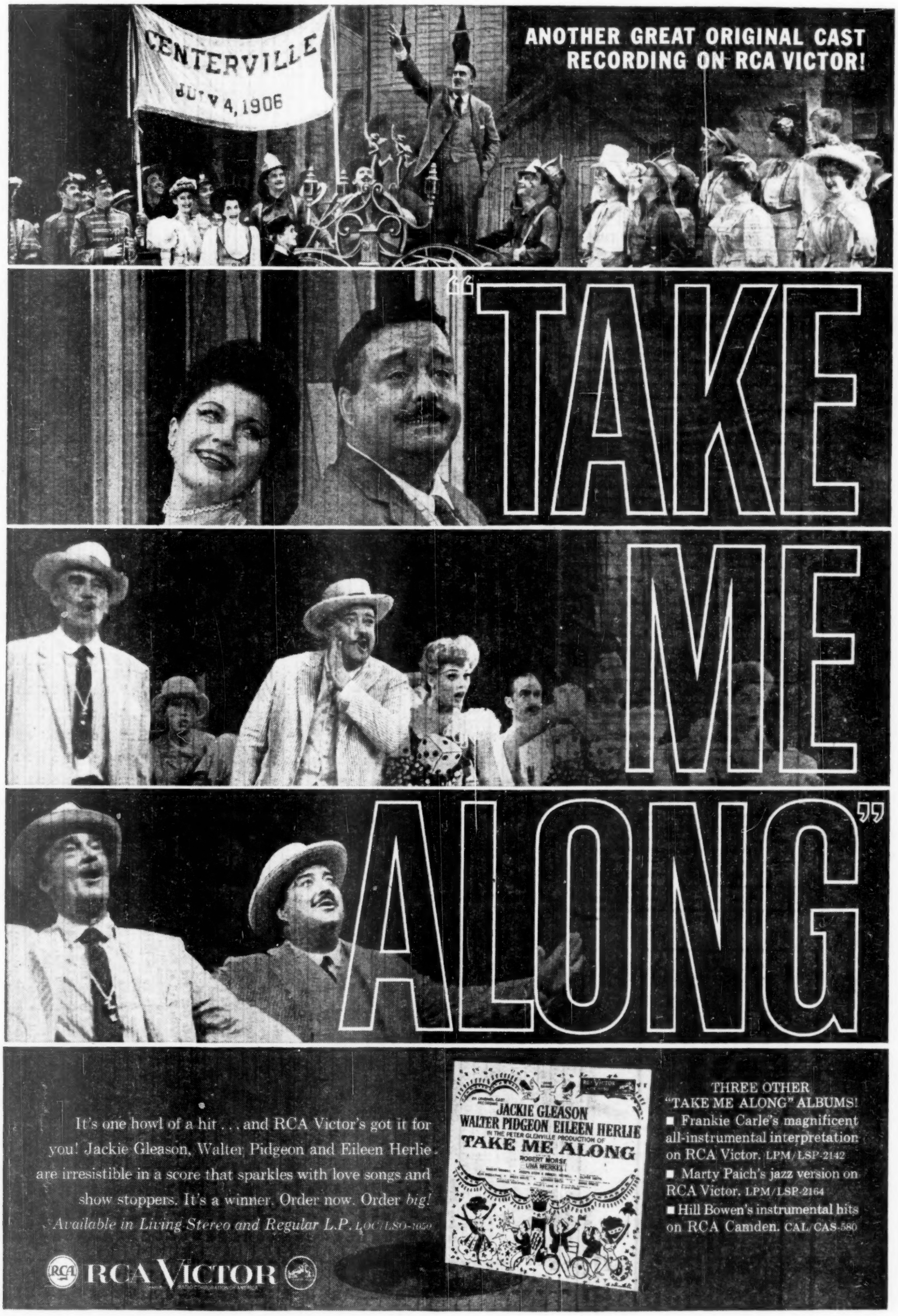
(Continued on page 66)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Washington—(Super Music)	Albany—(Van Curler's)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(Alamo Piano)	Chicago—(Little Al's)	Cleveland—(Rendezvous)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Hollywood—(Wallichs' Music City)	San Francisco—(Columbia Music)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**BOBBY DARIN** (Atco) **Mack the Knife**	2	1	1	2	1	10	1	2	1	4	2	1	4	1	1	6	1	2	154
2	2	**FLEETWOODS** (Dolton) **Mr. Blue**	3	3	4	..	2	..	4	1	2	2	1	..	..	4	2	4	..	..	100
3	3	**PAUL ANKA** (ABC-Par) **Put Your Head on My Shoulder**	1	2	2	8	4	..	2	4	10	..	6	..	9	6	3	..	9	10	88
4	5	**DELLA REESE** (Victor) **Don't You Know**	4	..	5	5	..	1	..	..	..	3	5	6	..	..	4	1	2	..	74
5	4	**SANDY NELSON** (Original) **Teen Beat**	..	5	..	..	3	..	3	..	7	6	3	..	..	2	..	..	4	3	63
6	7	**WINK MARTINDALE** (Dot) **Deck of Cards**	5	6	7	3	..	..	6	..	..	..	..	..	1	5	..	..	7	..	48
7	21	**NEIL SEDAKA** (Victor) **Oh Carol**	..	..	..	..	..	5	..	..	..	..	4	4	3	..	..	..	3	..	36
8A	6	**JERRY WALLACE** (Challenge) **Primrose Lane**	..	4	10	1	..	..	7	..	3	..	..	..	..	7	..	..	..	..	34
8B	..	**ERNIE FIELDS** (Rendezvous) **In the Mood**	..	..	..	..	..	..	..	5	..	..	..	5	2	..	..	..	5	4	34
10	8	**ANDY WILLIAMS** (Cadence) **Lonely Street**	..	7	3	..	6	8	5	10	..	..	..	..	8	..	10	..	..	..	31
11	17	**PAUL EVANS** (Guaranteed) **Sittin' in Back Seat**	..	..	..	10	..	..	..	..	8	..	..	..	..	3	..	..	8	5	21
12	16	**FIREFLIES** (Ribbon) **You Were Mine**	..	..	..	..	..	..	..	..	7	..	..	..	..	..	6	2	..	..	18
13A	23	**GUY MITCHELL** (Columbia) **Heartaches by the Numbers**	..	..	..	4	..	..	..	..	..	..	..	3	..	..	..	..	..	9	17
13B	18	**CLOVERS** (UA) **Love Potion No. 9**	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	3	..	..	17
15	19	**FRANKIE AVALON** (Chancellor) **Just Ask Your Heart**	..	..	..	..	5	..	10	..	9	7	..	..	..	..	9	..	..	..	15
16	12	**COASTERS** (Atco) **Poison Ivy**	8	..	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	8	14
17A	..	**JOHNNY MATHIS** (Columbia) **Misty**	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	5	..	..	12
17B	..	**BO DIDDLEY** (Checker) **Say Man**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	1	12
19A	11	**SANTO & JOHNNY** (Canadian-Amer.) **Sleep Walk**	..	10	..	..	8	..	..	..	4	..	..	..	..	..	..	..	..	..	11
19B	9	**MORMON TABERNACLE CHOIR** (Col.) **Battle Hymn of Republic**	..	..	..	..	10	..	..	..	..	8	..	..	..	..	8	..	..	7	11
19C	..	**DRIFTERS** (Atlantic) **Dance With Me**	..	..	..	..	..	3	..	9	..	..	..	10	..	..	..	..	..	..	11
19D	..	**REVELS** (Warwick) **Midnight Stroll**	..	..	..	..	..	6	..	..	..	..	..	..	5	..	..	..	..	..	11
19E	..	**BOBBY RYDELL** (Cameo) **We Got Love**	..	..	..	..	..	9	..	..	..	..	..	2	..	..	..	..	..	..	11
24	..	**DINAH WASHINGTON** (Mercury) **Unforgetable**	9	..	8	..	..	..	..	..	..	10	..	..	..	..	7	..	..	..	10
25	10	**EVERLY BROS.** (Cadence) **Till I Kissed You**	..	8	9	..	..	..	8	..	..	..	..	..	..	10	..	..	..	..	9



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- Marty Paich's jazz version on RCA Victor. LPM/LSP-2164
- Hill Bowen's instrumental hits on RCA Camden. CAL/CAS-580

RCA VICTOR

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	TOTAL POINTS
1	2	7	Fleetwoods	Dolton	†Mr. Blue	179
2	1	10	Bobby Darin	Atco	*Mack the Knife	146
3	4	8	Della Reese	Victor	*Don't You Know	134
4	5	9	Andy Williams	Cadence	†Lonely Street	114
5	3	9	Paul Anka	ABC-Par	†Put Head on Shoulder	110
6	6	8	Sandy Nelson	Original	†Teen Beat	81
7	7	10	Jerry Wallace	Challenge	*Primrose Lane	80
8	8	7	Wink Martindale	Dot	†Deck of Cards	71
9	39	4	Conway Twitty	MGM	*Danny Boy	58
10	10	12	Everly Bros	Cadence	†Till I Kissed You	44
11	9	4	Frank Sinatra	Capitol	*Talk To Me	43
12	22	2	Kitty Kallen	Columbia	*If I Give My Heart to You	40
13A	19	15	Ivo Robic	Laurie	†Morgen	35
13B	20	3	Four Lads	Columbia	*Happy Anniversary	35
15A	14	3	Dinah Washington	Mercury	*Unforgettable	34
15B	15	4	Johnny Mathis	Columbia	*Misty	34
15C	17	6	Hormon Choir	Columbia	*Battle Hymn	34
15D	24	3	Guy Mitchell	Columbia	*Heartaches by Numbers	34
15E	37	2	Fred Darin	Cordak	†And I Believed You	34
20	..	1	Jane Morgan	Kapp	*Happy Anniversary	29
21A	26	3	Brook Benton	Mercury	†So Many Ways	28
21B	..	1	Nell Sedaka	Victor	†Oh Carol	28
23A	28	5	Paul Evans	Guarantee	*Sitting in Back Seat	26
23B	..	3	Jivin Gene	Mercury	†Breaking Up Is Hard	26
25	12	9	Coasters	Atco	†Poison Ivy	24
26	38	2	Johnny Wells	Astor	†Lonely Moon	22
27A	13	8	Frankie Avalon	Chancellor	†Just Ask Your Heart	21
27B	21	5	Kingston Trio	Capitol	†Worried Man	21
27C	11	4	Islanders	Mayflower	*Enchanted Sea	21
30	16	3	Jimmie Rodgers	Roulette	*Tucamarci	20
31	30	2	Bobby Rydell	Cameo	†We Got Love	19
32	25	5	Pat Boone	Dot	*Fools Hall of Fame	17
33A	45	5	Connie Francis	MGM	*You're Gonna Miss Me	16
33B	..	1	Debbie Reynolds	Dot	†Ask Me To Go Steady	16
35	42	3	Rock-a-Teens	Roulette	*Woo Hoo	15
36A	..	1	Annette	Vista	†First Name Initial	13
36B	..	1	Jack Scott	Carlton	†There Comes a Time	13
36C	32	2	Bob Beckham	Decca	†Just As Much As Ever	13
39A	44	3	Fireflies	Ribbon	†You Were Mine	12
39B	..	3	Crests	Coed	†The Angels Listened In	12
39C	..	1	Drifters	Atlantic	†Dance With Me	12
39D	..	1	Louis Nye	Wigwam	†Teenage Beatnik	12
39E	36	4	Tommy Sands	Capitol	*I'll Be Seeing You	12
39F	35	2	Royal Teens	Capitol	†Believe Me	12
45	..	1	Martin Denny	Liberty	*Enchanted Sea	11

Artist	EAST																			SOUTH						MIDWEST												FAR WEST						
	Stan Z. Burns—WINS—New York	Milton Q. Ford—WOL—Washington	Dick Broderson—WLAM—Lewiston	Arnie Kuvent—WGAN—Portland, Me.	Alan H. Dary—WBZ—Boston	Ed Truman—WSAR—Fall River	Tom Shovan—WKXL—Concord	Gary Howard—WKNE—Keene	Danny Stiles—WNJR—Newark	George Le Zotte—WTRY—Albany	Ed Meath—WHFC—Rochester	Jim Whaley—WTLB—Utica	Bob Woodel—WCED—Du Bois	Henry DaBecco—KQV—Pittsburgh	Jim Ward—WILK—Wilkes-Barre	Frank McCormack—WHWB—Rutland	Ray Perkins—WTRL—Bradenton	Charlie Murdock—WQAM—Miami	Burl Q. Womack—WSAV—Savannah	John Ademy—WBIG—Greensboro	H. Duane Wadsworth—KELP—El Paso	Bill Davis—WLOW—Norfolk	Wally Phillips—WGN—Chicago	Gene Chamberlain—WREN—Topeka	Gene Clifford—WBCK—Battle Creek	Robin Seymour—WKMH—Detroit	Dan Allan—WLOL—Minneapolis	Art Blakse—WJON—St. Cloud	Jack Shefrin—KUDL—Kansas City	Will Lenay—WCKY—Cincinnati	Bill Dawson—WLMJ—Jackson	Bob Stanley—WHOT—Youngstown	John Michaels—WOKY—Milwaukee	Al Radka—KFRE—Fresno	Roger Carrol—KABC—Hollywood	Ira Cook—KMPC—Los Angeles	Tiny Makrle—KFSD—San Diego	Roy Bell—KIMM—Denver	Hal Raymond—KISN—Portland, Ore.	Paul Coburn—KWIC—Salt Lake City
Fleetwoods	2		4	9		3		2	8	6	6		3	3	2			1	3	1		9	2	5	5	1		8	1		3	1	2	10					7	
Bobby Darin	3	1	1	1	4	1		3	1	5			1	2	1	1	5		1			1	3	1	1	3	2			1		5	1			2	1		4	7
Della Reese	5	4		2	1	7				7	1			4	3	9	2	2		7		5	1							10	9	9		8		1	2	9		
Andy Williams												8	4					6	7	3	4	6		3	4		4	1	5		8			5		3	3		1	9
Paul Anka			9	7		5		4	5					8	6	2	3	5	2					8	9	2	3	3	6			10	4							8
Sandy Nelson			6	10		8					2			10		3	4		4			10	4	2					9			6	3							
Jerry Wallace	4		10			10				2							1	8				2			2	4	7						10	9	6		9		2	
Wink Martindale	1		8			9				1					10	10		3		6				6	3		1	6				8								
Conway Twitty				4	7			5	3	9	8	1			7														10	2		7								
Everly Bros											4								5	2			6		8				10					9		5			6	
Frank Sinatra	9					10														9	3									3					6		10	5		1
Kitty Kallen	10	2		2		4										5														8					7					10
Ivo Robic			2		2																			10			9					2	6							
Four Lads			3								5									10												3		1		9				
Dinah Washington	8			10				2								8												7								4	4			
Johnny Mathis		9		8													6	7						9												6	6			2
Hormon Choir	10												2							4				4			9	3												
Guy Mitchell				6						5										5							2		9											5
Fred Darin			5			6																										4		2						4
Jane Morgan		5	7			4							8																	6		7								
Brook Benton								10	4								10					9				5				5	6									
Nell Sedaka														1	5							7	10															4		
Paul Evans				5	5			9								4	8	9																						
Jivin Gene				8																	1						8				1									
Coasters					6									9					8				8	6																
Johnny Wells							3																											4	4					5
Frankie Avalon								8					6														10	5				7							9	
Kingston Trio																									7				4							8	7		8	
Islanders																		4																7				1		
Jimmie Rodgers	3							6			9						7																			10				
Bobby Rydell												5											5			6														
Pat Boone																														2					3					
Connie Francis							7		6																					4										
Debbie Reynolds																															5				1					
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Fireflies							9	7																			6													
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Louis Nye															4	6																								
Tommy Sands																																								
Royal Teens	7																																			7				3
Martin Denny																	9											8								5				

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PREPARE TO BE ENCHANTED

THE WONDROUS STORY ABOUT A LITTLE BOY WHO, UNKNOWINGLY, GAVE THE GREATEST GIFT OF ALL ON A STARRY NIGHT LONG AGO IN HISTORY, WHICH BEGAN THE GREATEST STORY EVER TOLD.

"THE LITTLE DRUMMER BOY"

WITH THE MIRACLE SOUND OF **THE HARRY SIMEONE CHORALE**

THIS IS THE **ORIGINAL** HIT VERSION ON 20th FOX #121

441,000 ORDERS AS OF WEDNESDAY, OCT. 28

AND THIS IS THE ALBUM IT CAME FROM

ALL YOU HEAR IS BEAUTY

192,000 ORDERS AS OF WEDNESDAY, OCTOBER 28

20th FOX

Thirty-one Carols woven into a glorious pageant of sound and song

20TH FOX # 3002 (STEREO) SFX - 3002

On The Upbeat

New York

Finch Records setting up a European tour for thrush **Lulu Godfrey** . . . **Muggsy Spanier** opened at the Roundtable last week . . . **Benny Goodman** has a date at Basin Street East beginning Nov. 5 . . . **Jimmy Clanton** to tour Honolulu for one week beginning Nov. 24 . . . **Chris Connor** follows her current Basin Street East engagement with the "Jazz For Moderns" tour Nov. 6 in El Paso . . . **Jerry Madison**, Tops disker, has signed with Revue Productions for a featured role in the **Rod Cameron** syndicated series, "Coronado 9" . . . **George G. Holt** named veepee in charge of sales of Stereophonic Music Society . . . **Robert Bowden**, an Asbury Park hackie, has written "Selfish Heart," tune recorded by Sammy Purcell for the Top Rank label.

Al Calder handling eastern promotion for the tune "Waltzing Matilda," featured in **Stanley Kramer's** "On The Beach" . . . Mills Music set to publish two compositions from the catalog of Ediciones Quiroga, Milan. They are "The Little Coquette" (La Chiquita Piconera) and "Cordoba" (Coplas de Luis Candelas) . . . **Vampira** in Gotham to promote "Spike Jones In Stereo" for the Warner Bros. label . . . Pianist **Carol Martin** now at the Cocktail Terrace of Hotel Commodore. **Al Worsley's** band played the Ninth Annual Orphans' Shopping Tour Ball Fri. (30) at the Waldorf-Astoria, N. Y.

Claude Gordon's orch, Warner Bros. diskers, touring the southwest . . . **Turk Murphy's** band back at the Village Vanguard . . . **Bobby Short** opens at the Arpeggio tonight (Wed.) . . . **Nina Simone** at Hollywood's Interlude Nov. 12 through Nov. 28 . . . **Tony Bennett** set for a Copa stand beginning Nov. 19 . . . **Jaye P. Morgan** guests on NBC-TV's "Bell Telephone Hour" Friday (6) . . . Tops Records has tied in with Seabrook Farms Co. to promote two Xmas albums, **Kate Smith's** "Christmas With Kate" and the **Pied Pipers'** "Christmas Carols" . . . Elektra disker **Theodore Bikel** gives two concerts at Town Hall Nov. 29 . . . **Erskine Hawkins** at Theatrical Club, Cleveland, Nov. 9-14 . . . **Buddy Johnson** orch plays a one-nighter in Newark Nov. 28 . . . **Judy Valentine** guests on Dick Clark's ABC-TV show Nov. 19 to plug her ABC-Paramount disk, "Gumdrop."

Lenny Lewis now managing **Eddie Heywood, Laurie Sisters, Roberta McDonald, Charlie Shavers** and **Rover Boys** . . . **Dorothy Effinger** set as national sales promotion head for the Personality label. **Ted Nichols** will assist her on the Coast.

Hollywood

April Stevens' first Imperial album is "It's Time For Love" . . . **Don Ralke** will record an album of George Gershwin melodies for Warners . . . **Rusty Richards** pacted by **Jimmy Wakely's** Shasta Records . . . **Ann Russell** exited RCA Victor for a promo gal spot with the **Mike Conner** office . . . **Dave Cavanaugh** back from Gotham recording sessions with Cap artists **George Shearing** and label newcomer **Dick Williams** . . . **Del Porter's** first since forming the Ramled label is "The Grasshoppers" . . . **Warren Barker's** instrumental theme for "The Man and the Challenge" vidpix series will be waxed for the Warner diskery.

Chicago

Ken Harris orch set for eight frames at Van Cleve Hotel, Dayton, starting Monday (9) . . . **Buddy Laine** orch kicks off a five-week tour Friday (6). First stop: Notre Dame U. . . . **Larry Ward** quartet to Van Orman Hotel, Ft. Wayne, Jan. 4 . . . **George Brunis** and his tailgaters return to the Preview Lounge here next Wednesday (11) . . . **Cy Touff** sextet signed for a one-nighter Feb. 6 at Intercom Club, Lincoln, Neb. . . . **Stan Kenton** booked by Chi Blue Note Nov. 17.

London

Ted Heath orch's U. S. tour, skedded for February but nixed because the boys didn't want to travel in bad weather, now looks like being April. Heath's hoping for a USSR trip . . . **Chris Barber** band due back from its second U. S. visit today (Wed.) . . . BBC staff composer **Alan Paul** celebrating 25 years with the network . . . **Lou Praeger** takes his 18-piece band into the Lyceum dancehall, Strand, Dec. 28 under a five-year contract. He quits Hammersmith Palais, where he's been resident 18 years, Dec. 23 . . . Tenor sax **Ronnie Scott** opened his own jazz club in Soho Friday (30) . . . Program of oldtime dance music that's been running every Saturday for 16 years, "Those Were The Days" with Harry Davidson and orch, hits its 800th production on BBC Nov. 21 . . . **Buddy Robbins** signs a deal with **Louis Dreyfus** of Chappell's whereby the latter outfit exclusively handles material from the Rojan and Vision music companies . . . **Modern Jazz Quartet**, due in from the U. S. Nov. 19, will do a London stint at the Gaumont State, Kilburn, in addition to its Royal Festival Hall tour-opener Nov. 21 . . . **Geraint Evans**, back from singing with the San Francisco Opera Co., makes his first public appearance since returning home in BBC-TV's "Music For You" Nov. 11.

Philadelphia

Philadelphia Orchestra conductor **Eugene Ormandy** to receive a special gold record from Columbia Records on his 60th birthday (Nov. 10), at a luncheon at Poor Richard Club . . . **Duke Ellington** at Red Hill Inn Nov. 6-8, his first engagement after returning from Europe this week. **Red Garland** booked into that spot Nov. 13-15 . . . **Fred Waring** has cleffed "The Song of the Liberty Bell" for post-season college game here Dec. 19 . . . **Johnny Mathis'** date at the Academy of Music Thanksgiving Eve with **Ralph Flanagan** orch marks the singer's first concert appearance in Philly. **Eddie Heywood Trio** also featured . . . **Bill Haley & Comets** into Lindenwold Inn Nov. 6 . . . **Kingston Trio** plays Academy of Music Nov. 13 . . . **Tommy Edwards** skedded for Erie Social Club Nov. 14-15 . . . **Richard Dyer-Bennet** in a recital at University Museum Nov. 20 . . . Tri-County Assn. presenting benefit concert with **Marais & Miranda** Nov. 13 . . . First Annual Phila. Folk Festival cancelled. Town Hall date (31) too expensive to bring in, considering scanty advance.

Earl Bostic at El Rancho Club currently . . . **Enrico & Mickey Marlo** into Erie Social Club, Nov. 7-8 . . . Former localite **James Darren** guests on the **Bob Hope** show, Nov. 8 . . . Former Assistant U. S. Atty. **Thomas DiNardo** is cleffer of two songs just waxed by **Harold Ferrin's** Haddon Hall orch . . . Ronnie Reuben, Curtis Institute grad and a pupil of the Phila. Orchestra's **Anthony Gigliotti**, made his debut at the Academy of Music Nov. 3 in **Stan Kenton's** sax section . . . **Alan Sussell's** local Laurie Records, which just clicked with "Petite Fleur" and "Morgen," has acquired U. S. rights to reportedly hot Belgium disk, **Roco Granata's** "Marina."

The HIT! OF THE WEEK

CLYDE McPHATTER

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LET'S TRY AGAIN

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M-G-M Records

40TH ANNIVERSARY

MILLS MUSIC INC.

1919-1959

Mills HIT REMINDERS

SCARLET RIBBONS
★ THE BROWNS
RCA Victor
#47-7614
★ ENOCH LIGHT
Grand Award
#45-1035
MILLS MUSIC, INC.

TV Payola

Continued from page 59

uting the same fractional credits for theme and background uses to all compositions."

One writer member of the board also expressed grave concern over the payola practices since it diverted a large segment of ASCAP coin for income from hypoed performances. He stated, however, that many writer members of the board "are well aware of this condition and will take steps to correct it at the earliest possible moment." He said, however, that it was essential for the proposed consent order to be approved first so that the board would be free to amend the distribution plan in a way that would deemphasize the role now played by background performances.

ASCAP, meantime, has scheduled the first membership meeting to discuss the proposed consent order on the Coast Nov. 11. The N.Y. meeting will be held Nov. 24. The vote on the order will be held shortly afterward since N.Y. Federal Judge Sylvester J. Ryan wants the results before Jan. 6.

Audio Fidelity

Continued from page 59

be granted in the absence of a showing of a clear right to the relief demanded and irreparable damage . . . The moving papers (motions) fall short of establishing a clear legal and equitable right to the relief demanded."

Justice McGivern pointed out that there "are sharp issues of fact with respect to the claimed similarities and the plaintiffs' proprietary right to the exclusion of defendants with respect to the thematic presentations and claimed unfair competition which preclude the grant of a temporary injunction."

Audio Fidelity, meantime, plans to press its case for a permanent injunction through the regular legal processes.

Inside Stuff — Music

Continued from page 62

sector is the "San Remo Gold Palm" awarded her at the recent Zurich Song Festival (at which she also sang some competing entries) for the best non-Italian song lyrics, given her for her penning of "Bella" under the name of Carol Rolell. Singer has also done the English-language lyrics for "Carina" and "Tu Vo Fa l'Americano," both included on the soundtrack of the upcoming (and Rome-shot) Paramount release "Bay of Naples," starring Clark Gable and Sophia Loren.

Disk companies in Britain are now notifying the BBC of all releases of platters of British numbers. BBC is compiling a catalog and adopting a system to keep those responsible for airing disk programs informed accordingly. The moves are one sequel to the approach made earlier this year to BBC's director-general, Sir Ian Jacob, by Captain Chetwynd, M.P. and the chairman and secretary of the Songwriters' Guild of Great Britain. The deputation highlighted a persistent campaign by the guild to get more air time for British tunes.

The Horace Silver Quintet, currently appearing at New York's Five Spot Cafe, relinquished the bandstand last week (26) to United Artists Records for an all-star recording session. Participating in the on-the-spot recording were singer Brock Peters, tenor saxophonist Coleman Hawkins, pianist Randy Weston, trumpeter Art Farmer, bassist Paul Chambers and drummer Roy Haynes.

"Un Telegrama" (Telegram), prizewinning tune last July at the First Spanish Song Festival held in Beniform, Spain, is getting a big play on wax there. Hispavox is distributing four distinct disk versions sung by Monna Bell, Elder Barber, Rafael Mendoza and the Hermanas Alcaide, while Arturo Millan recorded the tune for RCA, Juanito Segarra for Columbia and Jose Guardiola for Regal.

Two musicians born in Ohio—Andrew Wellington Cordier, now executive assistant to United Nations Secretary General Dag Hammerskjold, and Arne Oldberg, who has composed seven major symphonies—have been honored by the Martha Kinney Cooper Ohioana Library Assn. Cordier was named winner of the 1959 Ohioana Career Medal, and Oldberg received an Ohioana Career Medal in music. Latter is not only a composer but a pianist, conductor and teacher.

33c 'Stereo 7' Sampler Debuting New Col Line

A special "Stereo Seven" sampler is being put on the market to introduce Columbia Records' new seven-inch-33 rpm-stereo disk to record buyers. The sampler is a coupling of Johnny Mathis' "The Best of Everything" and Percy Faith's "A Summer Place" and will sell for 33c.

The special disk will not be offered as a regular release and will be available to dealers for a limited time only. Factory orders will be accepted through Nov. 18.

Each disk will be enclosed in a special sleeve which carries identification of the regular "Stereo Seven" line as well as a cross-listing of key items in the "Stereo Seven" catalog. The Mathis-Faith coupling will be packaged in a self-contained browser box for counter display. Diskery is providing window streamers and ad mats for local use.

Tolchard Evans

Continued from page 61

that I had to play the theme with only the right hand. Playing the bass notes upset the balance of sound."

Outspoken Evans roundly condemns much modern pop music. He said: "Some of it sounds as if it's been dreamed up by morons and dedicated to savages. The so-called beat is brought in to satisfy the teenagers and the result is often disastrous."

So Evans, composing again, has decided to play his own tunes and enter the disk field as a performer. "This way," he opines, "we may get back to the days when the lyric and tune of a pop song combined to make sense. That combination didn't do Berlin, Kern, Porter, Rodgers & Hammerstein, Rodgers & Hart, Gordon & Revel and many others much harm."

Over a 40-year career it hasn't done Tolchard Evans much harm, either.

Cast Albums

Continued from page 59

"Destry Rides Again" and RCA Victor gave Pat Suzuki the okay to do "Flower Drum Song" for Columbia.

There have been instances in the past, though, when a company refused to let an artist go. Most notable was Decca's refusal to okay Ethel Merman's recording of "Call Me Madam" for Victor. Latter put out an "original cast" album with Dinah Shore taking over the Merman part and Decca put out its own "Madam" package with the show's star and Dick Haymes. The confusion worked to the detriment of both companies.

GREAT HITS!

THEME from "A SUMMER PLACE"

HUGO WINTERHALTER—RCA #47-7599

PERCY FAITH—COLUMBIA #4-41490

DON RALKE—WB #5108

BOURBON STREET BEAT

DON RALKE—WB #5108

MUSIC PUBLISHERS HOLDING CORPORATION

From the Paramount Picture "CAREER" (Love Is a)

CAREER

sung by

DEAN MARTIN

CAPITOL RECORDS

FAMOUS MUSIC CORPORATION

A Program Favorite!

12 O'CLOCK TONIGHT

By PAT BALLARD

DORIS DAY

Columbia

#40870

CHAS. DANIELS PUB. CO.

LATEST RELEASE

STEVE LAWRENCE

Sings

PRETTY BLUE EYES

b/w

YOU'RE NEARER

10058

ABC-PARAMOUNT

FULL COLOR FIDELITY

THE PLATTERS

Oct. 30 (Two Weeks), MEXICO; Nov. 13-19, NAVY PIER, Chicago; Dec. 1-7, DUTCH GUIANA, S. A.; Dec. 14-20, GERMANY; Dec. 23-31, BELGIUM; Jan. 15-24, ENGLAND; Jan. 26, Four Week Tour of FRANCE and NO. AFRICA; Feb. 25 (Four Weeks), OLYMPIA THEATRE, Paris.

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Zeckendorf Takeover of Sherman, Ambassador Hotels Looms in Chi

Chicago, Nov. 3.

Indications New York realty capitalist William Zeckendorf is determined to extend his hotel holdings to Chicago grew stronger last week with disclosure that employees of the Sherman and Ambassador Hotels (East and West) had been notified that a proposition to sell was being considered.

The Chi hospices have been rumored for sale several times in recent years—with Zeckendorf most prominently mentioned as prospective buyer—but only this time were employees formally alerted, via letter, to the possibility, indicating negotiations have reached the reality stage.

All three inns cater to the show trade, especially the Ambassador East with its poshy Pump Room (with flaming sword entrees), originally pushed as a celebrity haunt by the late Ernie Byfield.

Zeckendorf (or any other bidder), however, faces a possible hurdle in the person of William H. Rubin, boss of the Morrison Hotel, who owns or controls more than one-third of the outstanding stock in the parent Hotel Sherman Inc. Besides the Ambassadors, it also operates two Canadian hotels, though it's not known whether they figure in the present dickering.

Rubin originally sought to buy the Sherman-Ambassador properties himself, and subsequently waged three abortive proxy fights over control of them. He told VARIETY his agreement to a sale now "would depend on the offer." No price was mentioned in last week's reports.

Rubin insists nothing can happen "unless they (Sherman Inc., brass) come to us," and it's worth noting that he claims he didn't learn of the current negotiations until it broke in the local press. He doesn't say so, but the affront could complicate the bargaining.

Frank W. Bering is board chairman of the Sherman-Ambassadors, with the Byfield family retaining extensive holdings. James A. Hart is vice chairman, Pat Hoy is prez, and Eugene L. Barrett is veep.

LOMBARD HEADS GAC'S GEN'L ARTISTS BUREAU

In the continuing reorganization of General Artists Corp., Pat Lombard has been named president of the General Artists Bureau, a subsidiary dealing in the personal appearance phases. Leonard Romm was previously named general manager of GAB and will report to Lombard. Until comparatively recently, Lombard was with GAC in Chicago, while Romm headed the firm's Florida operation.

Lombard at one time managed the Chi office of the William Morris Agency and joined GAC in that city in 1950 where he served as veepee in charge of the midwest office. He transferred to New York about a year ago as an administrative veepee under GAC prexy Larry Kanaga.

New Orleans Putting Squeeze on Lewd Photos

New Orleans, Nov. 3.

Acting Mayor Victor H. Schiro ordered a police crackdown on "lewd" photos displayed in front of night spots featuring strippers on Canal St., the city's main drag, Friday (30).

Schiro instructed Police Supt. Provosty A. Dayries to notify the operators to remove the photos from the sidewalk displays. He said the "art" has become increasingly more lewd and felt the action was necessary.

The acting mayor said nothing about similar displays on the front of night spots along Bourbon St. which have been under attack by realty groups, churchmen and women's organizations.

Taylor Dcrs. Get Grove

The June Taylor Dancers, following their appearance on the Louis Jourdan Special over NBC-TV Nov. 11, have been signed for a term at the Cocoanut Grove of the Ambassador Hotel, Los Angeles, starting Dec. 26.

They will appear there during the engagements of Ken Murray and Johnny Mathis.

Delay Decision on Aud., Coliseum for Columbia

Columbia, S. C., Nov. 3.

Decision on the construction of a multi-million-dollar auditorium and coliseum plant here has been delayed at least another three months.

The city was seeking to have deeded to it property operated privately by the State Fair Assn. for use in building a 2,500-seat auditorium and 10,000-capacity coliseum. The asociation, at a meeting, this month, deferred action until January.

The city originally deeded the property to this private group, provided that it operated a fair annually. There is a reverter clause, but the fair still runs. The city wants to put up—with funds raised through means other than taxation—the two buildings, but would still allow use of the fairgrounds and the new buildings for an annual fair.

In This Corner, 250-Lb. Promoter; In That, IATSE

Akron, O., Nov. 3.

Walter J. Moore, 250-pound wrestling promoter at the Akron Armory for 17 years, and Charles Hermann, business agent of Local 48, International Alliance of Theatrical Stage Employees, and weighing considerably less, have clashed on the issue of pay for the stagehands who turn the armory lights on and off at the Saturday night wrestling matches.

Moore said he was arbitrarily told that the scale would be upped from $8 to $9 a night, even though he has never signed a contract with the union. "All I get is a letter from Hermann. I don't like the idea that he dictates a new pay scale and never enters into any negotiations," said Moore. He said one of the three men on the union's payroll who worked the wrestling matches one Saturday night was Hermann's son, who could not even replace a burned-out light bulb. He said, "I'd rather give $15 a night to someone who is unemployed than give one of Charley's guys—who all have full-time jobs—$3."

The armory, owned by the state as drill headquarters for the National Guard, serves as a "semi-auditorium" and is rented for $150 a night by Moore for the entire package except lights. Other users of the armory are the Tuesday Musical, Masked Ball, Children's Concert Society, Board of Education, etc., all of whom pay the same rental rate as Moore. (The rate is double on Sunday). The other users say they, too, have no choice as to how many stagehands will work or what they will be paid. Even when there is a benefit, and nearly everyone donate work, the stagehands get paid, they said.

Hermann hasn't said much, except in a letter, which declared, "Unless this matter (of a wage increase) is taken care of, I will have to proceed in a different way to bring this wage scale to a satisfactory conclusion." He said there were many things the union could do, if necessary, but declined to be specific.

Paris' All-Nippon Bill

Tokyo, Nov. 3.

Beginning March 1 and running at least a year, the Moulin Rouge of Paris will present all-Japanese shows.

Club topper Jean Bauchet, here for 10 days to make the arrangements, said he plans to invite some 80 Japanese dancers and musicians as well as costume designers and choreographers to present a 90-minute program of the old and new of the Japanese stage.

Mathis' 30-Proof 'Wry'

Ottawa, Nov. 3.

Pop singer Johnny Mathis owns about 30% of stock in "Canadian Wry," revue opening Nov. 24 at Village Gate, N. Y., according to a report from Toronto. Total capitalization of Canadian revue is $24,000. Rehearsals were held Friday (30) in Toronto.

Vivienne Stenson, Toronto impresario, is producer. Cast is topped by comedienne Corinne Conley.

USO O'seas Units Now Get Money; Spain Base, Too

For the first time in its history, the USO holiday entertainment for troops in overseas bases will comprise paid talent in the main. The only cuffo group to be making the holiday trek this year will be Johnny Grant heading a troupe of Hollywood starlets, names of whom are still to be announced. Otherwise the remaining eight troupes will consist of performers to be obtained through regular channels and paid.

Among the firsts this year will be entertainment for the GIs stationed at bases in Spain. Dave Ketchum will head a package hitting the Mediterranean area. Gil Lamb will be the headliner of a unit that will play Europe; Roy Acuff will topline a Caribbean juant, and Charley Watts plus Cathy Case and Caole Mitchum (sister of Robert) will play the Far Eastern circuit with a 14-person show.

The reason for the switch to paid talent hasn't been made clear. However, since most gratis units played only a short period, the expense of sending over units could be cut by dispatching performers who could play longer periods and thus reach more troops and more bases.

Fabian's 'Hound Dog' Outbarked By Yelpers At His P.A. in Atlanta

Atlanta, Nov. 3.

Fabian (Forte) winged his way into town and a mob of admirers engulfed him Wednesday (28) at airport. Young singer was rescued from clutches of some 300 squealing, screaming teenagers and whisked directly to Fox Theatre for appearance in connection with opening of his 20th-Fox pic, "Hound Dog Man."

Fox holds 4,400 seats and despite lateness of hour, theatre was jammed with little people determined to worship their idol, whom they refer to as "Tiger Boy," a sobriquet he earned during his tour across the nation and Australia. He sang theme song of pic, "Hound Dog Man," and "This Friendly World," to a foot-stomping, screaming and frenzied accompaniment from youngsters.

Noble Arnold, district manager of Wilby-Kincey chain, which operates Fox, reported that he had to make refunds to a number of adults who complained that they couldn't hear what accompanied picture on screen because of the constant roar and screaming whipped up by smallfry every time Fabian made appearance on the celluloid.

Hula Hookey

Honolulu, Oct. 27.

School attendance dropped Friday (23) when Fabian jetted in from Australia for seven performances over a whirlwind three-day period.

Customs officials whipped him through as fast as possible, while hundreds of squealing teenagers clammered outside. Young singer then was whisked by helicopter to the roof of KPOI in Waikiki.

Schedule, under "Show of Stars" auspices, called for five shows in Civic Auditorium, one show at Schofield Barracks and a matinee in Hilo, Hawai, an hour's flight from Honolulu.

Fabian and his manager Bob Marcucci were to return to the mainland yesterday (Mon.).

AGVA 'Auditions' Building; Chi Chez Bows Nov. 22; Moulin Rouge 'Sure' On Coast; Miami Beach Also Likely

"Celebrity Night & Auditions" is beginning to spread out from New York, with Chicago's No. 1 nitery already in and Hollywood and Florida virtually assured. "Auditions" is a latterday national revival of performer showcasers launched last week on Broadway as a regular Monday night extra-added at Jack Silverman's International Theatre Restaurant. It is sanctioned by the American Guild of Variety Artists and is spearheaded by the union's recently elected prexy, Joey Adams, as one of his let's-get-them-work pet projects accented in his election campaign.

The Chicago kickoff will occur Nov. 22 at the Chez Paree—and every Sunday night thereafter. Thus the audition idea now has the benefit of Sunday-Monday outlets—the Sabbath slotting being a throwback to the old Leon & Eddie's (N. Y.) showcase shindigs.

As in the N. Y. format, the Chez Paree schedule calls for six who-dat (to the public, at least) acts per session, plus the roundup of names who'll chip in appearances for customer-goggling purposes.

"Champing at the bit" are niteries on the Coast and Miami Beach. In Hollywood, Frank Sennes' Moulin Rouge will most likely receive the nod; but not known now what spot in M. B. will carry the six-act tryout bills.

At the N. Y. origination centre—Silverman's large-seater — past Monday's (2) second after-show was headed by comedian Buddy Hackett, following Adams' similar chore for the initial effort. The next Monday (9) it'll be Alan King, and there's a crossing of fingers that Eddie Fisher & Elizabeth Taylor will be on hand, among others, to offer a curtsy to the little-known professional acts seeking wider recognition. There's talk that one of the tv networks has become interested in doing an "Audition" simulating conditions obtaining at a cafe. This would also be an AGVA-blessed layout.

Promoter Money-Shy, So No Aussie for Rooney

Hollywood, Nov. 3.

Skedded Australian appearances of Mickey Rooney and his partner, Joey Foreman, in Melbourne and Sydney have been cancelled, due to reported insolvency of the Down Under promoter. Pair were to have opened Nov. 6 in Melbourne for two weeks, followed by Nov. 20 teeoff for same period in Sydney.

Cancellation notice was received by Red Doff, Rooney's personal manager, who stated Celebrity Circuit Attractions, with whom deal had been made, had cabled that due to heavy financial losses org was in no financial position to proceed and would have to go into liquidation. Harry Wren is head of circuit.

Legal action will be taken against Australian company as a result of the default, according to Doff.

Maxim's of Paris Wins Court Nod Vs. N.Y. Copycat

Louis Vaudable and Maxim's Ltd., owner and operator of the celebrated Maxim's restaurant in Paris, last week were granted an injunction restraining a New York firm from using the name "Maxim's" as the tag for its newly-opened cafe in Gotham's Gramercy Park section.

Issued by N.Y. Supreme Court Justice Henry Clay Greenberg, the order against Montmaratre Inc. and Peppy De Albrew also directs an assessment of damages, if any, which resulted from the unfair competition. The decor of the defendants' restaurant, the court pointed out, is "so similar in its red and gold color scheme to the French restaurant" as to be described in a newspaper article as its "replica."

Original Maxim's, Justice Greenberg recalled in a lengthy opinion, was established in 1893 by a man whose given name was Maxime. It was later sold and all rights were acquired by Vaudable and Maxim's Ltd. It received wide publicity as the setting of a substantial part of Lehar's operetta, "The Merry Widow."

Montmartre Inc. and De Albrew contended that the name "Maxim" became popular after the invention of smokeless powder and a machine gun by two individuals bearing that handle. Disregarding this contention, the court emphasized that the plaintiffs and their predecessors in title made the name "Maxim's" famous in the high class restaurant field.

Moreover, Justice Greenberg ruled, the defendants have failed to set forth any evidence sufficient to create a triable issue. Vaudable and Maxim's Ltd., the court added, are clearly entitled to a permanent injunction in view of the appropriation of their trade name and "calculated imitation" of features associated with the Paris restaurant-landmark.

Robbins Stays in Brit.

London, Nov. 3.

Archie Robbins, who has been here a year today (Tues.), will extend his stay after the folding on Saturday (7) of "Blue Magic" in which he's been appearing at the Prince of Wales Theatre. On Monday (9) he opens a cabaret stint doubling at Quaglino's and the Allegro Room.

On Dec. 26 Robbins, the Peters Sisters and the King Bros. will head a bill called "Palladium Highlights" which starts an eight-week season at the Empire Glasgow, with the possibility of a further season in Manchester.

PRESLEY 'COLD' TO 20G OVER TOP AUSSIE BID

Ottawa, Nov. 3.

An offer of $20,000 more than any other bid, no matter what, for an Elvis Presley tour in Australia, has been "ignored" by Presley's manager Tom Parker. So Robert W. P. Dodd, Australian picture house and tv man, said last week on a brief Canadian visit. He says it's rumored that Lee Gordon, Australian promoter who imports most U.S. names, is bringing Presley in next year.

Dodd, representing a group of industry people, has made the offer to Parker four times in the past four months, including a cable from Germany. Each has been acknowledged by Parker's secretary, but without comment or followup. Dodd had hoped to discuss the matter with Parker while in the U.S. on a study tour of film-house operation.

Time Does Not Machado On With Lena of 'Lulu

Honolulu, Nov. 3.

Lena Machado, billed since the mid-1920s as "the Songbird of the Islands," says she has no intention of retiring. Actually a grandmother, Miss Machado still can captivate audiences with her singing, her ukulele strumming, and her hula dances.

Since the shuttering of the Princess Kaiulani Hotel's Mauna Kea Room (it's being converted to penthouse suites), Miss Machado has been entertaining at military bases and private parties.

ARA Reelects Russell

Chicago, Nov. 3.

Jack Russell was tapped to repeat for another semester as midwest prez of the Artists' Representatives Assn. Lone new officer picked this year is Sid Page, replacing James A. Roberts as 3d v.p.

Others repeating are Fred C. Williamson, 1st veep; Charles E. Hogan, 2d veep; Howard Schultz, treasurer; and Goldie Cohan, secretary.

Entratter's 'Have Sands, Will Travel'; Scouting Acts From Non-Cafe Fields

By JOE COHEN

Las Vegas, Nov. 3.

Jack Entratter, president of the Sands Hotel here, is planning on auditions throughout the country. He's expected in New York by next week, to gander cafe and legit shows, and plans wholesale interviews and visits to rehearsal studios to get a line on fresh faces and new talent, as well as to reassess some standard acts. In short, a nitery operator cannot afford to sit still at his base of operations.

The needs of Las Vegas are growing, according to Entratter. Not only are names in great demand but lounge acts have become a vital factor in current needs of this resort. In some instances, lounges contribute at least as much as the main nitery rooms, and bonifaces are faced with mounting talent requirements.

The necessity for setting up auditions and looking over new acts in many cities throughout the country, is a result of developments in the nitery field which make it a "must" for talent buyers to look for cafe possibilities in fields other than niteries. For example, Entratter pointed out that it's virtually impossible to develop names through night club work exclusively. In the last few years, bonifaces have had to look through bestselling record charts, legit musicals, and television for the major supply. But traveling is uppermost in Entratter's mind.

It therefore behooves a nitery owner to go into production elsewhere if only to get a lead on his opposition, Entratter stated. While in New York, he'll talk to network execs about specs emanating from Las Vegas. The auditions, then, says Entratter, will serve multiple purposes. There will be some faces which if not suitable for the Sands may serve as fodder for video. Entratter is also interested in film production. He summered in Europe where he conferred with Titanus execs in Italy.

Entratter at this point has probably the top lineup of name talent in the desert resort country. With such names as Frank Sinatra, Dean Martin, Sammy Davis Jr., Nat King Cole, Lena Horne, Jerry Lewis and others returning every year, his headliner problem is minimized. However, he feels that even these spheres must be enlarged. He hopes that his activities in other fields will enable him to buttress the bills for the hotel.

At the same time, Entratter is planning improvements in the casino as well as the hotel with an eye on maintaining a well-heeled clientele. The hotel, which opened in 1952 with 200 rooms, now has 500, and another 100 are being blueprinted. This new wing will have its own private swimming pool.

Work has already started on an addition to the casino for baccarat. This game will have the highest limit in the area—$2,000 per card. Of course, plungers can take any part of that two grand. At the dice tables, the local limit is a $500 basic bet. The part of the casino where baccarat will be played is called the Continental Corner.

RINGLING 43G FOR 5 IN ALBUQUERQUE

Albuquerque, Nov. 3.

Ringling Bros. Barnum and Bailey Circus grossed an estimated $43,000 in a three-day booking at Tingley Coliseum on New Mexico State Fairgrounds here. Sawduster played to 36,000 in five performances including two matinees.

Two years ago, last time around here for Ringling show, it pulled about same gate but with additional two performances. At that time, show played same indoor auditorium.

Show was sponsored locally by Voiture 703 of the 40 & 8 organization of American Legion. Advance sales were poor, since circus followed by just 10 days to big New Mexico State Fair in same hall. Gate sales were good.

Tickets were scaled $2 for general admish and $2.50 and $3 for reserves.

MONROE, MCGUIRES LIFT HERO FUND TO 382G

Philadelphia, Nov. 3.

The 1959 Thrill Show, emceed by Vaughn Monroe and featuring the McGuire Sisters, netted $79,434 for the Hero Scholarship Fund, bringing total assets to $382,000. The money provides college scholarships for the children of police, park guards and firemen killed or disabled in line of duty.

The fund is now sending 16 children through college, three have been graduated and 25 more are on the approved list for future attendance.

$3,500,000 Hotel, Casino to Rise In Reno Region

Reno, Nov. 3.

Construction of a luxury-type hotel-casino on Highway 40 between Reno and Sparks (about two miles from downtown Reno) will begin in the spring. Estimated cost of the 250-room motor hotel was listed at $3,500,000.

Announcement of target date for start of construction came from the Los Angeles offices of the Cole Hotels & Motor Inns, a newly-formed corporation headed by hotelman Charles W. Cole.

Location of the new venture is at a Y formed by the juncture of Highway 40 and Kietzke Lane, the two major arterials connecting Reno with Sparks. Downtown areas of the two cities are three miles apart. The luxury casino will be the third major gaming operation for the smaller city of Sparks. The city's two other major clubs are the Nugget and Trader Dick's, both owned by Dick Graves, former Idaho gaming (slot machines) and restaurant figure.

Cole, former v.p.-general manager of the 12-chain Massaglia-owned hotels in New York, and former g.m. of the Hotel New Yorker, said the new operation here will also feature a swimming pool. Cole operates other hotels in Albuquerque, N. M., Utica, N. Y., and Tucson, Ariz.

Ray Charles Orch's $9,300 Busts Regal's 1-Day Mark

Chicago, Nov. 3.

Regal vaudfilmer on the southside tallied a house record Sunday (1) with a $9,300 gross, at $1.80 top, on strength of Ray Charles orch onstage. Socko count could give the 3,000-seater a new money high for the week as well.

Layout winds Thursday (5), with Count Basie opening Friday.

Hypo in Hub On Floorshows; Eye Revues Vs. Names

Boston, Nov. 3.

There's a resurgence of flesh in Boston with two new supper clubs on the horizon. These are the just-opened "Show Toppers" (6) at the Statler Hilton Terrace Room, first flesh in 11 years, when Carl Brisson closed the room, and the kick-off of the Bradford Roof tomorrow (Wed.) with Buddy Thomas' "Talk of the Town Revue" (20).

The Terrace Room, 500-seater, opened last week and it's reported that at least two other Boston hotels, formerly with shows, were readying to reactivate live entertainment after a long lapse.

Number of Boston supper clubs has now been upped from only two, Blinstrub's in South Boston and the Frolic in Revere, to four with the Terrace Room and Bradford Roof. Other rooms, which closed out their flesh policies some years back, and may join the trend toward live entertainment are the Oval Room (Sheraton Plaza Hotel), Ritz Roof, Sheraton Roof, and Fensgate.

Type of show that club and hotel producers are seemingly interested in now are tabloids and revues with six to 20 performers. They are shy of big acts because of the money, and are looking for low-budgeters to get launched.

TONY MARTIN'S MGT. CO. WITH BELFER AS PARD

Hollywood, Nov. 3.

Bel-Mar has been formed by Tony Martin and Hal Belfer, stage director, as a personal management firm to develop new talent.

Martin also inked Belfer, who staged singer's current act at Moulin Rouge here, to a term pact to stage all his future live shows.

Blow-By-Blow on How New York Drew Nod on 1964 World's Fair

By JAY LEWIS

Washington, Nov. 3.

As Washingtonians (and to a much lesser extent Las Angelinos) manfully swallow their sour grapes, State Dept. reps go to Paris this week with Uncle Sam's recommendation of New York for the 1964 World's Fair site.

Barring unlikely hitches, the International Bureau of Expositions will raise no barriers to the N.Y. fair despite bids of some eight foreign cities for expositions during the same period.

President Eisenhower's nod to N.Y. (by way of approving without comment the report of his "quickie" advisory commission) reportedly came as a distinct jolt to some top Presidential aides who had no small part in fostering the widespread impression here that Washington was all but a cinch to nab the plum. (L.A. was a nominal bidder, never a serious contender.)

JJ-KK Filibuster Threat

Fact that a Senate resolution to set up the advisory panel was nixed by filibuster threats of N.Y. Senators Jacob Javitz and Kenneth Keating was among the first clear tipoffs that at least some in high quarters had sound info that the White House leaned toward Washington and would stack the commission accordingly. And local fair execs, making much of fact that 53 Senators had endorsed their cause, had been almost smug in their optimism—a smugness that seemed rooted in some secret assurances from the White House.

Robert McLaughlin, of the District Board of Commissioners (local governing body), a spearhead of the local movement, had been so sure that, shortly before the axe fell, he made arrangements to fly to Paris (Sunday (1) for the Bureau of Expositions meeting.

Gov. Rocky Turned Tide?

If there was a last-minute shift in the Presidential attitude, the reasons can only be speculated on at this stage. There is talk of politics. Deep significance could be attached to Gov. Nelson Rockefeller's recent confab, with Eisenhower, the last only a few days before the fair announcement.

At any rate, it's improbable that any hue and cry will be made over what is for all purposes a fait accompli. Although at least one senator plugging Washington was reportedly highly incensed initially, statesmanlike, second thoughts led him to join the chorus of other disappointed D.C. backers calling for a united front behind N.Y.'s bid.

Five-Day Thinking Men

The commission, set up only about three weeks ago, heard pitches from New York, Washington and L.A. Oct. 23 and made up its mind in less than five days. It

(Continued on page 72)

Fate of Gamesmanship at Resorts Hangs on Balloting in New Jersey

Fate of amusement games in New Jersey hinges on results from yesterday's (Tues.) election when voters had the option of approving or disapproving a measure which would establish an "Amusement Games Licensing Law." Known as Public Question No. 2 on the ballot, the proposal has been warmly supported by amusement park operators and the Jersey shore resorts.

Within the scope of "amusement games" are such as skillo, pokerino, skee ball and the traditional midway diversion of knocking milk bottles off a stand with a baseball. These games were ruled illegal by the State Supreme Court in 1956. Law enforcement officers, however, have tended to wink at strict observance of the state's anti-gambling statutes.

Opponents of the games referendum claim that it would provide ready access to "petty gambling" to those least able to afford it. Children, they argue, would be particular victims. Others contend there's no evil in the games—they're merely harmless pastime.

Among those who urged approval of the games question is Irving Rosenthal, president of Palisades Amusement Park and director of the New Jersey Amusement Owners Board of Trade. "Passage of this law," he explained prior to Election Day, "would make it mandatory that all amusement games be licensed when operated at a recognized amusement park or at a seashore or other resort customarily constituting an amusement or entertainment area."

Rosenthal pointed out that the game would have to be licensed by both a State Control Commission and the local municipality. "This would be of great benefit," he added, "both to the entertainment-seekers and to the legitimate amusement park operator as it would eliminate any 'shady' game operators that might tend to give our industry a black eye."

Votes on the games question were to be counted twice last night (after VARIETY press time). First tally was to decide whether the referendum was carried statewide. If so, then a second count was to be made to determine whether the games had been sanctioned in the voter's own town.

If the question passes, the State Control Commission would be empowered to levy a $100 licensing fee on gaming establishments. In addition, each town would have the right to exact further fees and draw up its own regulations. Meantime, motion picture exhibitors are puzzled whether their theatres are eligible to conduct games under the new law. Some exhibs feel the wording of the measure is vague.

JANE FROMAN BACK; CHI AND N.Y. DATES

Jane Froman has been booked for her first nitery dates in several years. She's set for the Chez Paree, Chicago, Nov. 13 for three weeks, to be followed by the Plaza Hotel, N.Y., for four weeks starting Dec. 20.

Miss Froman has been undergoing surgery during her most recent hiatus. One of the heroines of show business, she was injured in the Lisbon Clipper crash in 1943 while enroute to play for servicemen in Europe. She has had numerous operations since then in an effort to regain normal use of her legs. She has been working spasmodically since 1943, and has been forced to retire temporarily on several occasions for more surgery. On several dates, she worked with a specially constructed wheelchair which, with bouffant skirts, enabled her to appear to be walking normally.

Casino Man Buys Tahoe's Bal Tab; $500,000 Pricetag

Lake Tahoe, Nov. 3.

Sale of the Bal Tabarin Club at the north end of Lake Tahoe was announced this week in a joint statement from the owners and purchasers. Sale price of the popular nitery (casino and theatre restaurant) was listed as in excess of $500,000.

Bernard Einstoss, prexy of the selling corporation, said the change was made to allow the former owners to concentrate their efforts on another of their operations, the Horseshoe Club in downtown Reno which is reported due to enlarge. That club has no entertainment.

The new owner of the Bal is Lincoln Fitzgerald who also owns a large casino called the Nevada Club in Reno and a hotel-casino-theatre-restaurant at the south end of the lake called the Nevada Lodge.

Four parcels were included in the sale. One parcel is immediately adjacent to the California-Nevada border. A spokesman for Fitzgerald said there were no immediate plans for use of the Bal Tabarin club, now closed.

Tom Gerun, former co-owner who was in charge of the theatre restaurant at the Bal, said he was looking for other interests in the entertainment-restaurant business. Gerun was one of San Francisco's top bandleaders in the late '20s and early '30s and has been associated with the Bal for the last five years.

Freddie's in Minneapolis Clicks on Cover Charges, Cueing String of Names

Minneapolis, Nov. 3.

Freddie's policy of name performers and a $1 and $2 cover charge weekdays and weekends, respectively, has been sufficiently successful here the past year to lead to its expansion. An impressive list of bookings for the fall and winter has been lined up.

Futurities include Ella Fitzgerald, Lenny Bruce, Oscar Peterson, Don Shirley, the Four Freshmen, Dukes of Dixieland, and June Christy. Carmen Cavallero is current and was preceded by Jackie Miles and the Marian McPartland trio on the same bill.

While the Hotel Radisson Flame Room here is in process of reconstruction, Freddie's is the only Twin Cities' bistro playing important acts, with the exception of the local Key Club which, however, devotes itself mainly to Negro stars.

Prior to acquisition by its present owners who expended a substantial amount to remodel and beautify it, Freddie's was a straight eatery.

SHERATON SEES DOUBLE ($36-MIL) IN WAIKIKI

Honolulu, Nov. 3.

Sheraton Hotel chain's new construction program may double its original $18,000,000 investment in the former Matson Navigation Co. properties in Waikiki.

Lloyd B. Carswell, v.p.-general manager of Sheraton-Hawaii, says construction of a 1,000-room beachside hotel adjoining the Royal Hawaiian is expected to begin within 60 days. Project calls for twin towers, each 14 or 15 stories.

Other expansion or improvement projects are underway or imminent at the Princess Kaiulani and Surfrider hotels. A Kon Tiki Polynesian dining room may be opened in the latter.

Rain Halves Gate, Hits Carny, Grandstand in S.C.

Columbia, S. C., Nov. 3.

Heavy rains cut attendance to about half of the expected 300,000 at the State Fair here.

Even so, Joe Boston's World of Mirth carny's girl show racked up a record $3,000 gross on the fair's best day, Thursday, which featured a football game between two of the state's big college rivals.

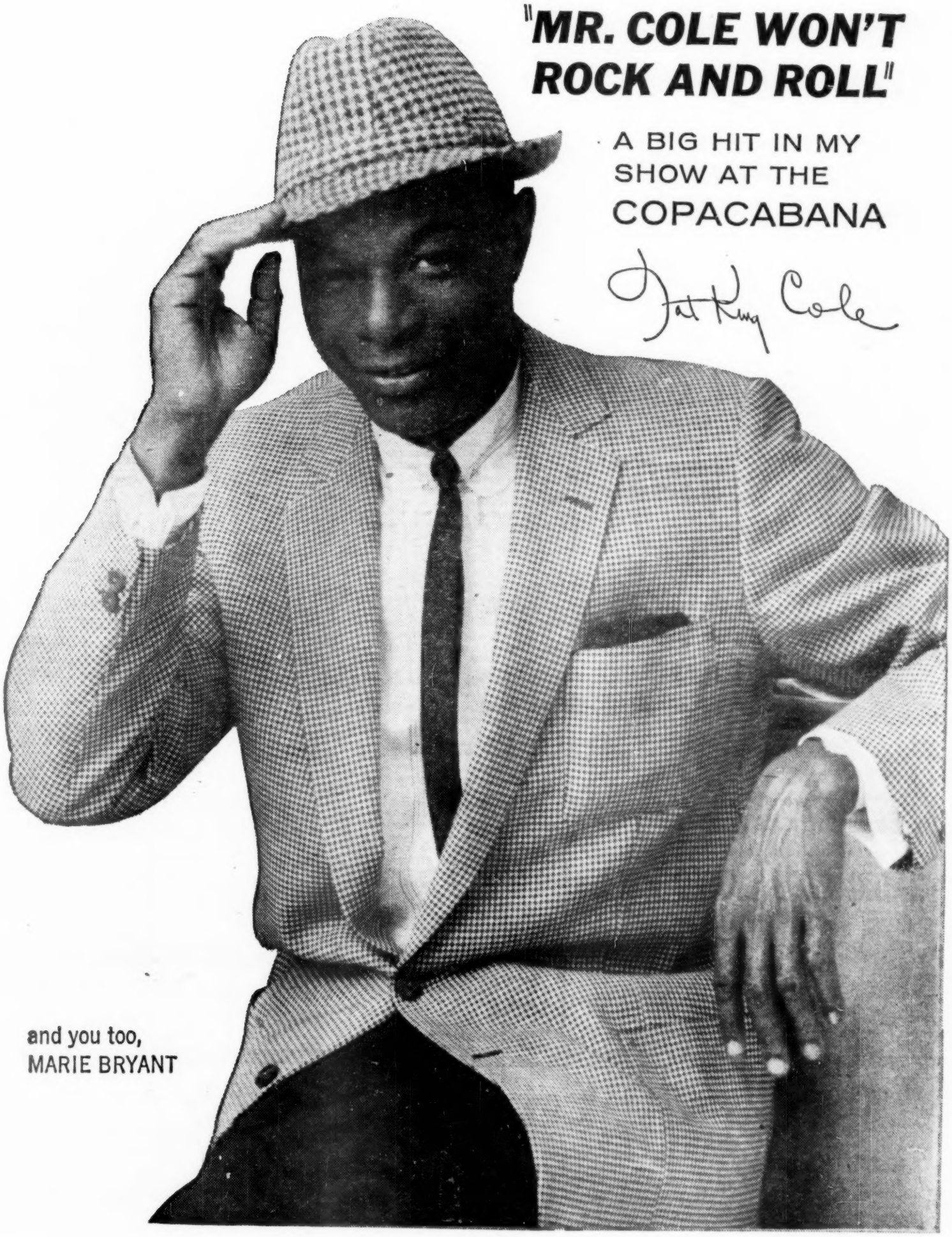
The carnival generally was crying. Grosses were way off all around. On early nights, the crowds weren't spending big, and then the rains came.

I TIP MY HAT

to JOE and NOEL
SHERMAN
for
"MR. COLE WON'T ROCK AND ROLL"

A BIG HIT IN MY
SHOW AT THE
COPACABANA

Nat King Cole



and you too,
MARIE BRYANT

Gov. DiSalle of Ohio Would Put State Fair on Self-Supporting Basis

Columbus, Nov. 3.

With the 1959 Ohio State Fair netting a profit of only $38,609, some drastic change in the event is expected next year, despite statements by Ohio Agriculture Director Robert H. Terhune that the fair is not considered a profit-making endeavor.

Koder M. Collison, director of the Ohio Dept. of Industrial & Economic Development, which reaches official status on Nov. 4, having been created by the last Legislature, has proposed several changes, apparently with the blessing of Gov. Michael V. DiSalle, but met only lukewarm sentiment from agricultural leaders. Gov. DiSalle indicated that the fair as it has been operated did not keep up with the times and said, "There ought to be a dignified method of making the fair self-supporting."

Collison suggested a year-round industrial exposition be set up in the 336 exhibit stalls of the Buckeye Bldg., and that the fairgrounds serve as a meeting place for industrial groups and conventions, with new buildings for this purpose. He also recommended seasonal and holiday fairs for such events as Christmas and Memorial Day.

A citizen's group earlier had recommended having a professional fair manager, a special fair board, night harness racing, and splitting the junior and senior fairs.

Boone's Boom Days in K.C.; Drug Concert, Air Award And HST Pat-on-the-Back

Kansas City, Nov. 3.

Pat Boone, in here last weekend to warble at the annual Katz Drug Co.'s annual Philharmonic Orchestra benefit, was kudosed from several angles during his two-day stay. He came in Friday, day preceding the concert, to receive an award from the Missouri Broadcasters Assn. in convention at the Hotel Muehlebach.

Harry S. Truman presented him with a scroll at the Truman Library, Independence, Saturday morning. As part of the weekend whoop-de-do Boone participated in a parade, a Teen Town tv show, and a couple of press parties.

The Katz concert in the Municipal Auditorium is an annual salute to the Philharmonic, which receives a generous fee, as well as the event de luxe of the drug company's annual million-dollar sale. Boone shared honors with Lisa Kirk and conductor Hans Schwieger.

Admission to the concert was free, by ticket acquired at any Katz store, and the auditorium was near to fts 15,000 capacity for the event.

Jug Balto Cafe Singer In N.C. Embezzlement

Greensboro, N. C., Nov. 3.

Bill Kennedy, a Negro night club singer from Baltimore described by officers as a "cool cat," got two years in the Federal cooler on conviction here of embezzling $2,000 and attempting to embezzle $4,000 more from a Greensboro businessman's savings and loan account.

Kennedy pleaded guilty to the embezzlement charge. According to testimony of FBI agents, he secured the passbook of Leon Earles and posed as latter's son in getting a check for $2,000 from the Mutual Savings and Loan Assn., Durham. Later, agents testified, he wrote the association from Baltimore, representing himself as Earles' son in an attempt to get $4,000 more.

Officers said Earles missed a gold watch and motion picture projector on the same evening the passbook was stolen. Kennedy's lawyer said he understood Earles had given Kennedy the passbook as evidence of good faith in a tentative proposition under which Earles was to back Kennedy's future singing career.

Climatologist's Clues Cue Week-Ahead Shift Of Dates by New Mex. Fair

Albuquerque, Nov. 3.

Because bad weather has hurt gate receipts for the part two seasons, the dates of next year's New Mexico State Fair have officially been set ahead one week.

The State Fair Commission voted to advance the 1960 fair dates one week after hearing a Weather Bureau expert testify that his study of weather conditions in Albuquerque (site of the annual show) for the past 20 years show that the weather has been generally better immediately prior to the fair dates than during the actual shows.

George F. Von Eschen, state climatologist with the Albuquerque Weather Bureau, told the commish that a comprehensive study he made of daily weather conditions for the past 20 years revealed that the best weather period for the exposition would have been the nine-day period ending Sept. 24 of each year.

The fair this year ended Oct. 4, which the weatherman said was the eighth-best period.

Von Eschen declined, however, to recommend any specific dates for holding the show.

"I can't handicap a horse, and the weather is worse than horses," he said. "The Weather Bureau can't make weather—but it can sure tell you what has happened after it has happened."

Von Eschen said he considered temperatures, rain and wind in his survey of daily weather conditions for the 30-day periods of Sept. 16 to Oct. 16 each year since 1939.

Weatherwise, he said, the state fairs during the past 20 years have had six excellent weeks, 11 so-so weeks and three poor weeks.

Von Eschen said his study indicated that the weather prior to each exposition was generally warmer and that there was less precipitation and less wind.

As a result of the board action, the 1960 State Fair will be held Sept. 17 to 26—the nine days which Von Eschen ranked third-best in his calculations.

Lewis Trio to Bow Room

Indianapolis, Nov. 3.

Ramsey Lewis Trio has been set to debut the Embers, new jazz spot opening here Jan. 11.

Bill Ball, partner and talent buyer for the 165-seater, says he's dickering for offbeat comics in addition to top jazz names.

Humpty-Dumpty Has a Great Windfall; Eye 30-Day Supermarket Bill in 60

Dallas, Nov. 3.

Whopping success of the "supermarket shows," sponsored for the second consecutive year in Texas and Oklahoma by two leading grocery chains, has executives of the Humpty-Dumpty Foods Stores (a division of the A. C. F. Wrigley Co.) enthusiastic for a 30-day run in 1960. The sponsors, Humpty-Dumpty in Oklahoma and Wrigley Supermarkets in Texas, got boff results from a 13-day tour of the "Show of Stars" walch ended last week, drawing over 200,000 in twice nightly shows in five cities.

New trend in merchandising had stores' customers saving shopping receipts, with one free ducat for every $29 spent in the supermarkets. Actually it was the fourth participation for Humpty-Dumpty; this year the tour reached into Texas, where Wrigley stores opened in 1959, and this outing pulled the largest crowds.

Show, headlining Tommy Sands, with Jack Carson, Jane Morgan, the Goofers, Homer & Jethro, Hubert Castle, June Taylor Dancers (16), emcee Johnny Matson and the Floyd Rice orch (15) on the bill, played Oklahoma City, Oct. 15-19; Lawton (20-21), Tulsa (22-24), Dallas (25) and Fort Worth (26-27). Carson, felled with virus in Lawton, dropped out on medic's orders and Matson doubled in the comedy spot. Troupe traveled in two busses, with a huge van carrying lights, costumes and props.

Producer, Johnny Hitt, Music Corp. of America agent, credited the chain's big promotion—eight weeks in advance—for pulling huge crowds into the star-studded revues.

In September Jerry Lewis headed a show through West Texas for Furr's Food Markets Inc. Revue had the Chordettes, Hubert Castle, Homer Garrett's Hollywood Square Dancers, the Y Knot Twirlers and Teddy Phillips orch (25). Cuffo show played one-nighters in Amarillo, Lubbock, Abilene, Midland, Odessa and El Paso. Admission was one free ticket for each $25 worth of shopping receipts.

Brother of Mayor Hynes Heads Hub Aud. Body; Aim at May '62 Kickoff

Boston, Nov. 3.

Joseph R. Hynes, brother of Mayor John B. Hynes, was named executive secretary of Boston's new Municipal Auditorium Commission with a salary of $157. He formerly held a similar post with the Park & Recreation Division.

The announcement was made shortly after a meeting in the mayor's office where was shown a model of the $12,000,000 War Memorial to be erected in the Back Bay Prudential Center. Auditorium will be three stories high with the main hall seating 4,000 on the floor and 2,000 in the balcony. It will be built on a 132,000,-square-foot lot fronting on Boylston St. In the rear, a 1,000-room hotel will be erected.

Basement of the auditorium will have storage rooms for exhibition materials, workshops and a retail plaza.

The auditorium will be partitioned to accommodate three conventions at once. The city paid Prudential $430,000 for the site, but will recover $130,000 from the Massachusetts Turnpike Authority for easement of an extension of the toll road under the building. Working plans and specifications will be completed in time for acceptance of bids for construction Dec. 16, and the contract will be awarded with a target date for completion in May, 1962.

The Center will be airconditioned, acoustically treated and fireproofed. It will accommodate symphony orchestras and concerts, but it will not house opera or compete with Boston Garden as a sports palace. There will be room to park 4,000 cars by day and 5,000 at night.

Circus Artist's Accident

Greensboro, N. C., Nov. 3.

A circus performer narrowly escaped death when his car left the U. S. highway near Clyde recently. He had a rough tumble down a 30-foot embankment.

Joseph Fecterac performs on a high wire for fairs and circuses. His professional name is Sid Alcido. Since the wreck he has been getting his trailer repaired and consulting a physician about his bruises. He was advised not to do any more climbing or to perform, which means the cancellation of all shows for the rest of the season.

Alcido was on his way to Winston-Salem to perform at the fair when he had his accident.

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CHICAGO SUN TIMES, October 25, 1959

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Click of 'Basin St.' at Frankfurt Club Cuing Spread to Other German Cities

By HAZEL GUILD

Frankfurt, Oct. 27.

Bringing the music from old Basin St. to the heart of a booming German business centre is paying off for a former U.S. film man. He's reaping such rich dividends that he's planning to expand his New Orleans style club, which originated in Frankfurt, to three other German cities, Cologne, Munich and Hamburg.

John Marshall, general manager for Universal-International in Europe for 13 years, got out of the pic business two years ago to concentrate entirely on Storyville, the town's top jazz club. He bought a 50% interest in the club in 1956, and has now increased it to 75%.

The Rumanian-born U.S. citizen is credited here with helping revive the jazz industry in Germany. His club is famous throughout Europe because it presents the top names in the modern jazz world—even if at a loss.

Lester Young, Chet Baker, Wild Bill Davison, Stan Getz, Bud Powell, Modern Jazz Quartet, Andy & Bey Sisters, Kenny Clark have all appeared at his spot recently.

Loss-Leaders

"We lose up to $1,300 having a star here for a couple of days," Marshall said. "If we break even with Chet Baker here for two days this month, it will be just wonderful."

A club can't operate consistently with losses, of course, and reason Marshall's business operates on the black side of the ledger is that he has a big name group just once every couple of weeks—and has a nightly packed house because the customers know they'll hear mighty good music at fair prices constantly, and bigtimers now and then.

Entry to the 350-seater costs about 75c, and it's 55c for the most popular drink, a beer. And for that price, a fan can hear a top American jazz name—or a very good local jazz combo.

Also, Marshall adds, the club has gained such prestige that international jazz artists drop by for a session, often at their own expense.

"Joe Harriot and Dill Jones, the top alto sax and piano players in England, are paying their own transportation over here just to play with Chet Baker," Marshall said.

In a city where many of the clubs and pubs depend on a heavy GI trade (with about 10,000 troops stationed in the area), Storyville is unique in that its audience is about 80% German, with only a smattering of U.S. soldiers. Club has no bar girls and most of the customers come in pairs.

Decor is completely New Orleans style—some of the street signs and iron grillwork were made for Marshall when he visited N.O. two years ago.

Added interest is coined for Storyville because Marshall started a jazz club which meets every Wednesday afternoon at the club. Members, between 16 and 20 years of age, swap records, read jazz magazines or dance to the jukebox. Rock 'n' roll isn't permitted at the sessions. Membership costs 25c a month, with soft drinks sold at a low price during the meets. A hep record store offers members records at a discount, so they can build up their platter collections.

Ottawa's Sole Nitery

Ottawa, Nov. 3.

Beacon Arms Hotel's Candlelight Room already has, in Brian Browne Trio, the only club or cafe entertainment in this capital. (All the clubs are across the river in and around Hull, Que.) Now it's adding a "gypsy" violinist, Marika, with Laurel Hall at piano, in its main dining room, teeing off Nov. 12. It'll be open from 9 to 1, to catch after-theatre trade.

Marika is a Hungarian who has played all over Europe but now lives here. Miss Hall is a localite.

MUFSON STAYS PUT AT MIAMI BEACH EDEN ROC

Harry Mufson will operate the Eden Roc Hotel, Miami Beach, for this season, anyhow. He is now in contact with talent agencies in an effort to get a schedule of names for the inn's winter season. He has already signed Eddie Fisher for 10 days, reported at $30,000, starting Dec. 23, and he's lining up more.

Mufson had been negotiating with Morris Lansburgh, who operates five other hotels in Miami Beach. Buyout was to have been made for $9,700,000, but is now apparently off. There also had been negotiations with the Hilton chain for a takeover, with similar results.

N. Y. World's Fair

Continued from page 68

was composed of Harry A. Bullis of Minneapolis, retired board chairman of General Mills; Aksel Nielsen of Denver, a friend of the President's; and Charles Sawyer, Commerce Secretary under Truman. Their stated reason for choosing New York:

"We believe that New York, as a symbol of freedom to millions of immigrants and others, as the permanent home of the United Nations, and as one of the world's outstanding centers of culture, finance, trade and industry fully measures up to the highest standards for the holding of such a fair. Your Commission received the assurances of the highest public officials, both state and municipal, and of the many qualified individuals concerned, that there will be a maximum effort in concept and operation to achieve these national objectives, and we are confident of their ability in this regard.

"New York, of all American cities, is the best qualified to accomplish the monumental effort required."

N. Y.'s Dual Anni

The commission also noted that, fittingly, 1964 will mark the 300th anniversary of New York City's establishment and the 15th anniversary of its becoming host to the United Nations.

As for Washington, the panel said it had "no lack of confidence" in its proposals, but added that permanent projects such as the planned National Cultural Center "are more in keeping with Washington's unique character as the home of our nation's enduring institutions."

Washington, had, among other things, planned a permanent futuristic city housing some 100,000 near the tentative site of the would-have-been fair at Largo, Md. McLaughlin said this, of course, would be abandoned, but said consideration might be given to establishment of a permanent trade fair site in the area, if found financially feasible.

The Washington group has spent only about $35,000 so far, donated by hundreds of backers, according to officials. This would have been far greater had it not been for voluntary citizen help in the initial planning stages.

Clubs By Night, Golf Clubs By Day; Canada's Gat, Chaudiere as Dualers

By PAUL GORMLEY

Ottawa, Nov. 3.

Promotion gimmicks comes easy to the major niteries in this area. The Gatineau and Chaudiere Clubs are also golf clubs by day and busy throughout the season. This opens channels for promotion through memberships and trophies.

The Gatineau, for example, awards more than 30 different golf trophies, plaques and prizes, plus prizes for all winners at season's end. Gatineau also has a members' bowling league and top award there is the Saxe trophy, provided by the club's boniface, Joe Saxe.

Chaudiere's top award is the Maloney trophy for golf, presented by owner J. P. Maloney, plus a string of other awards that go to golf winners. The Fairmount, once a golf club but now, with abandoned links being used as picnic grounds by groups that find the bar handy in afternoons and usually stay for nitery sessions after dinner, confined to its club activities, presents a variation.

Fairmount owner Gilles Trahan has his own Trahan Trophy for winners of the breweries softball league, won this year by the diamond kings of Labatt's Brewery Ltd. Other Fairmount club awards go for championships in snowshoe races, sled-dog contests, bicycle racing; broomball, bowling and softball for staffers in the area hotel leagues. Fairmount also stages a waiters' race with the club's staff participating in an annual competition requiring waiters to make top speed while toting on high trays loaded with bottles and glasses, for a mile.

While coverage of these presentations and contests hit largely on sports pages and broadcasts, they get feature handling at times.

Bill of the Year

Continued from page 1

cage at the Sands. The three appearing at the Sands will be the leads in the film.

Just how reservations will be handled is something that not even the management can anticipate. It's expected that there will be charter flights of Hollywood customers who will come in for one or two evenings. Also specially chartered flights of certified spenders will be coming in from points as diverse as Houston, Dallas, Chicago and New York to take in the show. Sellout is expected not only at the Sands, but standing room in the casino is figured to be at a premium.

Asked whether the filming of a holdup at the Sands would give potential holdupniks similar ideas, a Sands exec stated that any group trying same wouldn't get as far as the door under present security measures.

DANCEHALL SHUFFLES OFF

Fremont, O., Nov. 3.

The Rainbow Gardens, long a famous spot in northern Ohio, booking many name bands, has been leased for use as an assembly plant.

The new tenants will spend $25,000 converting the large one-story building into a factory.

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Vaude, Cafe Dates

New York

Comedian **Davy Karr** began a two-weeker at the Golden Slipper, Glen Cove, yesterday (Tues.) . . . Singer **Laura Sands** has been held over at the Hob Nob Supper Club . . . Pianist **Charlie Di Forest** now at Cafe Leon.

Hildegarde in N.Y. to do an interview for the Mike Wallace Show, cut singles for Design and be guest of honor at the Disabled War Vets dinner dance . . . National Laugh Foundation feted **Olsen & Johnson** on their 45th anni with a party at the Press Box Friday (30) . . . **Toni Koves**, femme cymbalom player, on an extended date at Henry Hudson's Voyage Room . . . **Jose Greco** booked for the Ankara, Pittsburgh, June 10 . . . **Lisa Kirk** goes into the Statler Hilton, Dallas, Feb. 4 and the Americana, Miami Beach, Feb. 23 . . . **Wanderers** have been signed for Town Casino, Buffalo, Nov. 30 . . . **Rusty Dore** a holdover at Tippy's, Brooklyn . . . **Morey Amsterdam** slated for Celebrity Club, Philadelphia, Nov. 16 . . . **Joe E. Lewis** tapped for New Arena, Pittsburgh, April 11 for two weeks.

Hollywood

Earl Grant plays the Municipal Auditorium, San Francisco, Nov. 6-8. The Decca singer-pianist-organist will guest on CBS-TV's "Ed Sullivan Show" Nov. 15 and opens at Casino Royal, Washington, the following day . . . **Kay Starr** set for a four-weeker at Sahara Hotel in Las Vegas Nov. 27 . . . Conductor-arranger **Larry Gordon** writing the music for **Sarah Vaughan's** new nitery act . . . Comic **Jackie Gayle** holds over four weeks with options at Chuck Landis' Largo . . . **Terry Gibbs** and his big band hold over four weeks at Jimmy Maddin's Sundown Club . . . Songstress **Nina Simone** opens at Gene Norman's Interlude Nov. 12. Comic **Don Rickles** opens at same spot Dec. 16 . . . **Kitty Muldoon** and **Rene Martel** set as juve leads in **Jackie Barnett's** "Playgirls" revue opening at Desert Inn in Las Vegas Nov. 17.

Chicago

Nino Nanni to the Colony Club, Omaha, Nov. 26. **Bet E. Martin** opens there Dec. 26 . . . **Homer & Jethro** set for Chaudelle Club, Chanute AFB, night of Nov. 14 . . . **The Coachmen** inked with Park Hotel, Great Falls, Mont., starting Nov. 12 . . . Freddie's Cafe, Minneapolis, set the **Four Freshmen** for Feb. 22 . . . **Merry Macs** into Muehlebach Hotel, Kansas City, next Monday (9) . . . **Lou Marsh & Tony Adams** open at Blinstrub's, Boston, Jan. 4, and play the Towers Club, Hot Springs, Feb. 14 . . . The Cloister here pacted **Gateway Singers** for Nov. 17 . . . **Pompoff Thedy Family** signed by Beverly Hills, Cincinnati, Jan. 15-28.

Detroit

Ann Marston, most recent Miss Michigan and the world's archery champion, is demonstrating her archery skill in a headlining bit at Club 509 . . . **Chantones** at Metropole with comic **Benny Ray** . . . **Carmen McRae** at Baker's Keyboard Lounge . . . Singer **Donna Danielle** at Sammy Sofferin's Steak House Wonder Bar . . . Folksinger **Bobby Gibson** new at Top Hat . . . Pianist **Chuck Robinette**, formerly with **Ralph Marterie**, and his trio take over at Trent's . . . **George Primo** orch at Menjo's . . . **Crosby Bros.** due at Elmwood Casino this week . . . Comic **Don Sherman** returns to Club Alamo . . . **Matt Douze's** Tamburitzan musicians held over at Bob-Bon . . . **Playmates** continue at Roostertail.

Cincinnati

Frankie Laine, Tony Martin and **McGuire Sisters** likely newcomers in procession of names at Beverly Hills for new year . . . **George Mehas Quartet** building at Sheraton-Gibson lounge . . . **Jose Madrigal** is at Swifton Colony Restaurant . . . **Alice Oleson** holding at 88 in Terrace Hilton's Kasbah . . . **Esther Hanlon Quartet** anchoring in Sheration-Gibson Sidewalk Cafe after three-week intro . . . **Jac Ques Foti encoring** for seven weeks at Key Room Lounge . . . **Dee Felice Quintet** holding at Mother's hilltop tavern Sun. for seventh month. Jazz combo of road men has Felice on drums; **Gordon Brisker**, tenor; **Frank Vincent**, piano; **Ron Praether**, bass; **Bill Berry**, trumpet . . . **Shirley Jester**, piano chirp, still jamming 'em at Hotel Sinton's Coal Hole.

Kansas City

Annual Shrine Circus for benefit of crippled kids comes to the Municipal Auditorium Nov. 17 . . . **Tommy Noonan & Pete Marshall** are set for the Statler, L.A., following their current tour boosting their picture, "The Rookie," and will intersperse some other cafe dates between their pix, a new phase of their career . . . **Betty Johnson** is due in Chi Nov. 13-22 for the International Music Fair, after completing her first date at Eddys' here Nov. 12 **Harry Mimmo** of the same bill has a date with a **Lou Walters** show in Miami Beach, being set for four weeks beginning Dec. 19 . . . "Idlewild Revue" at the Orchid Room was held over last weekend, after an initial week . . . **Salmas Bros.** and **Bobbi Baker** due at Eddys' Nov. 13-25 . . . **Julius LaRosa** during his engagement at the Terrace Grill was made a member of the Nebraska Navy by Governor Brooks, in town following the Cornhusker football team to its annual game with Mizzou.

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PAUL BRUUN (Miami Beach Sun)
"RIP TAYLOR WITH LAUGH PROVOKING COMEDY is rather well known in this territory. He has a delayed sort of delivery WITH THE AUDIENCE RESPONDING THROUGHOUT HIS ACT. Everyone present enjoyed a good time."

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—EARL WILSON, New York Post

"A startling new diversion!"
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"Joanie, Johnny and Hal are three cool little cucumbers, just off the vine with **a great sense of rhythm, a great sense of humor, and up-and-coming voices** . . . They sing pathos and bathos with a skill they couldn't possibly have acquired in their very few years."
—The New Yorker Magazine

"Joanie, Johnny and Hal have **a fresh quality** that warms up to a neat windup of songs from GYPSY. Hal plays the piano, while Johnny handles the guitar and sings, scoring with his solo offering of TOO GOOD TO BE TRUE. Joanie has a nice voice and an affable manner."
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"SURE TO PLEASE CAFE-GOERS . . . These kids run from rock 'n' roll to GYPSY interpretations with a freshness and enthusiasm that can only bring them success. Joanie has a pretty face, sparkling eyes and a heck of a good voice. WATCH 'EM MOVE!"
—PHIL STRASSBERG, New York Daily Mirror

"BIG APPEAL! The refreshingly buoyant young team of Joanie, Johnny and Hal bounced on and shook up the customers. Pretty Joanie sings, swings and cuts up like a comedienne. When the fellows join her in song, their voices blend harmoniously. **Joanie, Johnny and Hal are comers, no doubt—and coming fast."**
—GENE KNIGHT, New York Journal-American

"Highly Entertaining!"
—BURT BOYAR, New York Morning Telegraph

"I've seen Carol Burnett, Dorothy Louden and Mike Nichols & Elaine May on their opening nights at the Blue Angel and said they would all become stars—and they did. Tonight I've seen Joanie, Johnny and Hal—another act that will follow the same route!"
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"The Blue Angel's 'Best' Show presents **A SPARKLING NEW SINGING ACT,** Joanie, Johnny and Hal whose musical offerings run the gamut from rock 'n' roll to old movie favorites like the sound track from Warner Bros.' '42nd Street'. They have some interesting original tunes and close with a zippy version of the score of the current musical hit, GYPSY."
ROBERT DANA,
New York World-Telegram and Sun

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Moulin Rouge, H'wood

Hollywood, Oct. 27.

Tony Martin, Sid Krofft Puppets (2), Allan Drake, Moulin Rouge Dancers, Max Fidler Quartet, Dick Stabile's Orch (20); $5.50 package.

Tony Martin's at the Moulin Rouge and for his swarms of fans that is all that needs to be said. He's helped by Sid Krofft's puppet act and by comedian Allan Drake in addition to the club's regular opening production number.

Martin has no peer in the dramatic love ballad field. When his rich, firm voice takes hold of songs like "Gigi," "There's No Tomorrow" and "So In Love," the result is frankly thrilling. That's especially true in a club like the MR which is sufficiently huge to give his voice room in which to soar. His gestures, which are sometimes too large for the television or motion picture screen, make for great theatre in a spot like this.

Martin was on for a long time, perhaps 45 minutes, but he could have stayed twice that long and still have been welcome. The material was all familiar, as his audience (mainly the older crowd) would have it. The two beautiful, talented blondes who dance as he sings some of his numbers are a great asset.

Krofft's puppets are unique. While they are operated only fairly well, their novelty appeals: Balinese dancers, a vampire, a skeleton, a stripteaser, a jazz combo and dancers and, as a topper, a puppet which manipulates another puppet, then walks offstage by itself.

Allan Drake is a reliable comedian who interests but does not disturb his audience. His relaxed delivery appeals and his material, though not hilarious, is funny and in good taste.

Dick Stabile's orch numbered 20 for Martin's act and 16 for the opening production number. Enlarged from 13, the group gives a satisfyingly full sound. The Donn Arden production number is as big and brassy as it should be and it gets exciting when dancer Sandra Dale is on. She's a noble savage so smooth on her feet she seems to be ice skating. Max Fidler's Quartet plays when Stabile is resting.

Martin is booked for two weeks but a holdover is not unlikely.

Glen.

Chase Club, St. Louis

St. Louis, Oct. 27.

Takeuchi Keigo & Imperial Japanese Dancers (7), Jack Marshall, Buddy Moreno Orch (12); $1.50-$2 cover.

Rudyard Kipling may have to back up a bit. East is East and West is West, but the twain has met to the satisfaction of all parties concerned nowanights at the Chase Club. Takeuchi Keigo & Imperial Japanese Dancers, who originally came to America to do concert dates but are now switching to the nitery circuit, are charming all hands with an amazing repertoire of footwork, plain and fancy. It ranges all the way from ancient Samurai ceremonial dances to modern rock 'n' roll.

Keigo, who studied ballet and the like in Japan and has performed before the Emperor, leads the six Nipponese dolls, little flowers one and all, in the intricate routines, which are made extra glittering by the rapid change of costumes. The gals start out in the lush kimonos and obis of their native land, switch to abbreviated tights and wind up in evening gowns, all in the twinkling of an eye—and the eyes out front are definitely twinkling as Keigo and the girls are a sight to behold.

Sharing the billing is "Mr. Funnyface," Jack Marshall, whose impressions of assorted characters and celebrities have to be seen to be believed. They're right on the button.

This show runs through Nov. 8, with Buddy Moreno's danceable band, using the arrangements of the late Griff Williams, setting the tempos for shows and dancing.

Bob.

Harrah's, Lake Tahoe

Lake Tahoe, Oct. 27.

Xavier Cugat & Abbe Lane, Jay Lawrence, Leighton Noble Orch (11); $2 minimum.

Marqueeing the Xavier Cugat-Abbe Lane names means sellout business at this mile-high resort—and entertainment director Russ Condo Hall is apparently convinced what with billing the duo back a second time in less than a year. Offering retains the basic formula in this playback as in the last February date, and the reaction is the same full response to the Cugat rhythms and the Lane vocalizing and eye appeal.

Although Cugat tells the same stories he used the last time around, and includes most of the same titles, it makes no difference in auditor reaction. He's proved his styling is what the tablers want, and Miss Lane also stays close to the titles she's perfected. The headliners are on 30 minutes—and it's a full half-hour of class. Cugat sets the stage for Miss Lane's initial appearance with the story the show was formerly billed as Cugat & Abbe Lane, changed to Abbe Lane & Cugat, and will soon by Abbe Lane & Friend.

With the Leighton Noble orch making like vets on the Latin tempos, Cugat handles the baton while his mate vocals through such as "Surprise," "Taking A Chance On Love," "Up A Lazy River," and "I Get A Kick Out Of You." Miss Lane proves most effective when making with her stylized emoting abilities on "My Shawl." She also clicks on the Latin titles, accented by bongos augmenting the Noble band.

Miss Lane wins heavy palming with her terp routines, and the gowning (four changes in each show) is designed to display the epidermis and chassis in an appreciated manner. Bongo artist Jack Del Rio is on for one solo to "Hallelujah," and the effort clearly establishes his knowledge of the instrument.

Warmer for the headliners is Jay Lawrence who showed some trouble in keeping within the "no blue lines" edict in effect at Harrah's. He's standup all the way, and once he registers, has no problems in holding attention. He is at his best on impreshes at a prize fight—announcing, refereeing and doing the commercials. Current bill runs through Nov. 8.

Long.

Dorchester, London

London, Oct. 30.

Charley, Alicia Tomas, Igor Griedniff, The Dorchester Girls (4), Tommy Whittle & Albert Marland orchs.

The new layout at this Park Lane hotel introduces two Spanish artists, one a pantomimist and the other a lively castapet dancer.

There is a distinct novelty appeal in Charley's routine but questionable whether it makes satisfying entertainment. He does a couple of impressions, one as a passenger in a moving train, and the other as a mechanical doll. While doing the latter bit he defies diners to throw him off his deadpan by tickling his face with feathers. A bottle of bubbly is offered to any one who succeeds; needless to say, the reward is not handed out.

Alicia Tomas is a gay and attractive flamenco dancer with a fine sense of rhythm punctuated by adroitly manipulated castanets. She has a couple of brief spots on the bill and that hardly gives her time to develop.

Halfway through the first week Tim Field was relieved of his emceeing and was replaced by Igor Griedniff, who, has a gimmick; he does his intros while balancing on the top of a ladder. As part of the familiar format, the four Dorchester Girls go through their dance routines between the acts and once more impress with their freshness and charm. Tommy Whittle's orch gives straightforward backing to the presentation.

Myro.

Interlude, Hollywood

Los Angeles, Oct. 27.

Christine Jorgenson, Tony & Eddie; $1.50 cover.

It was seven years ago that Christine Jorgenson decided she/he needed a change and Tuesday's Interlude opener and Coast debut came as an anniversary for the entertainer. This fact was made known to a crowd of both the curious and regular rounders that turned out to judge for themselves if the "turnabout" was for the better.

Miss Jorgenson breezes on mike with a half-talkie-singing act zippered around several extravagant gown changes, done behind a little screen on the stage, that draw its share of admiration from the femmes on hand. The shim, like her choice of songs, is flamboyant and calls attention to the controversial switcheroo. As Miss J. put it "The whole act is built on a 'change'." Her husky vocal tones, backed by a piano and bass, ring out with numbers such as "Getting to Know You" and "I Enjoy Being A Girl." It's obvious that she does.

While the nature of the act makes Miss J. a questionable booking in certain spots throughout the country, she should fare well here with the campy set.

Tony & Eddie, a comic that pantomime and mouth to offstage recording in a very funny way, are holding over. Current show is in for a limited engagement. *Kafa.*

The Den, N. Y.

Lenny Bruce, Jackie Paris, Peter Innde, Sal Mosca; $5 minimum.

Far out comedian Lenny Bruce is back in New York for a second turn after a swing around the hip niteries in Chicago, San Francisco, St. Louis and elsewhere.

He's doing his bit at the same old stand, the Den, which is kind of a far out cellar in its own right. In the Duane Hotel (in the 30s on Madison Ave.), the basement room is off any of the trodden show biz centres, and has more the decor and atmosphere of a Chi Rust St. club (billowy black drapes covering the ceiling, tiny triangular tables like school desks that a double shot glass might overlap).

Bruce apparently is sensitive to the critics who say his comedy is limited to hipcult hangouts. In his opening stand Wednesday (21), with press invited, he let it be known he had recently played Mr. Kelly's in Chicago and commented, "Why, where I work, they really break it off in the customers;" which means in mild English, "the clip is on."

Anyhow, the customers here don't mind at all, and Bruce seems to have improved during the months out yonder. His 45-minute stand is a manic tour-de-fierce of irreverent wit. Only once did he deviate from his hopster "free forms" into a skit. And that was a fine bit of business about a white collar drunk (who tries to play it sober) and a "legitimate Gallo wine Thunderbird drunk."

Practically all his stuff has an underlying social perception and conscience. He's a mean debunker of political hokum, race prejudice, show biz phonies, the wayward press and public sentimentality. It's all done in a highly individual theatrical style.

If there's any complaint, it concerns the demon in young Bruce that makes him want to shock the audience. But put a little age on this 100-proof funnyman, and he'll be in good taste to a much wider audience than the Amerikanische Jugend he seems to be entertaining most of the time now. He might be ready for the Democratic convention in 1964, and that's a big room.

Ballad man Jackie Paris, who has jazz intentions, fills the bill. He's best when he picks up the guitar and attacks the standards in a relaxed way.

Peter Innde, bass, and Sal Mosca, piano, back and play the interludes.

Bill.

Henry Grady, Atlanta

Atlanta, Oct. 27.

Nelson Eddy & Gale Sherwood (with Theodore Paxon), Cherie, Buddy Waples Orch (6); $1.50 minimum.

Name entertainment policy, plus shakeup in Henry Grady Hotel Paradise Room's management, has gotten this spot winging away on a profit orbit.

After being without entertainment (food and dancing only all summer), room began to bring in the names as fall neared, starting with pianist Carmen Cavallaro, followed by PeeWee Hunt and this week with Nelson Eddy and partner, personable Gale Sherwood, and his longtime pianist-arranger-conductor, Ted Paxon. Eddy and aides opened (26) to capacity business and by week's end Henry Grady reservations desk was being swamped.

Eddy sings nearly all the tunes associated with his long career, including "Neath a Southern Moon" (to set the mood for his ever-lovin' Dixie audience), "Wunderbar," "Falling in Love With Someone," "Stouthearted Men" and other numbers from "Desert Song," "Balalaika," "Rose Marie" and "Indian Love Call."

Eddy's pipes have withstood the ravages of time and his audience was enthusiastic delight. Miss Sherwood, a blonde, shapely looker, digresses regally in a pink bouffant skirt to join Eddy in duets, into which they mingle some nonsensical lyrics, with pianist Paxton joining in clowning. Miss Sherwood sings "Everything" straight in her splendid voice, one that's made to order for operetta and musicomedy. She bows off to return in revealing costume and gets wolf whistles from males. Eddy's act is a mccoy begoff after 60 minutes.

Buddy Waples, band director, doubles as emcee and introduces Eddy as "Last of the Red Hot Mounties." His wife, Cherie, is vocalist orch, which plays for show and dancing. Cherie also can take a turn in the percussion department.

Grady Hotel now is a member of the Epstein chain, which headquarters in Indianapolis. Frank Dennison is in Atlanta supervising a remodeling project, which will include a new lounge to be called Downstairs at the Henry Grady. Mary Phillips is manager of Paradise Room, first time in spot's 25-year history that a femme has held reins. Kathy Worthy is hotel's public relations chief and closely associated with PR activities.

Eddy' tenure runs through Nov. 7.

Lucc.

Eddys', K. C.

Kansas City, Oct. 30.

Betty Johnson, Harry Mimmo, Tommy Reed Orch (6); $1.50-$2 cover.

The Eddy Restaurant has a neatly packaged show for this session, both singer Betty Johnson and comic Harry Mimmo being in for the first time. There's a fine balance between the two, and the 50 minutes roll into a pleasant bundle of entertainment, with the Tommy Reed orch adding the lilting musical backgrounds.

The comedy of Mimmo, the "Italian diplomat," is of the European cut, entwined in his pantomime and actions. As such, it's a considerable change from the usual night club comic and thus refreshing. His impressions of tap dancers, oldtime films and walking ways of a variety of nationalities penetrate the funnybones and set the audience on his side from the start.

Miss Johnson evidently selects her songs with a care that allows her to put a little something different into each, thereby varying the pace and upping the audience reaction. Her singing style is among the brightest of today's pop song ladies, and she exhibits a floor personality well in accord with this trend. In her repertory are "Everything's Coming Up Roses" from Broadway's "Gypsy," some more established tunes such as "Baubles, Bangles and Beads," "The Party's Over," as well as her recorded hits, "I Dreamed" and "The Little Blue Man." She further embellishes the proceedings with a wide choice of Ethel Merman hits. A bright show, it stays pair Nov. 9.

Quin.

Boulev'd, Rego P'k, N.Y.

Sallie Blair, Jackie Mason, The Palmers (2), Johnny Morris Orch; $5 minimum.

The Boulevard marks its 30th anni with a bill headed by Sallie Blair, with Jackie Mason and the Palmers in support. In the old days, the Boulevard was a remotery in that it didn't attract too many from Manhattan and parts of Long Island. Today, it has expanded to 900 seats and seemingly is a prosperous operation that gets its main source of revenue from the lucrative banquet business.

At Miss Blair's opening there were birthday parties of kids whose parents probably dared to trek the wilds of Queens County when it meant an adventure. The spirit of the American amusement buyer has at times been reckless. Today, it's a different type of business. The trade, instead of being confined to the adventuresome sort, is largely of the pre-booked variety, where everything is charted and accounted for, and generally there's no slipup — everybody plays out the part as per contract. The only drop-in business, on any large scale, is confined to Saturday night.

In this respect, operators Arturo Cano & Abe Goldstein have become expert. Having long since seen the new trends in cafe operation, this duo prepared well and is reaping bonanza grosses. It's virtually a new cafe; the old building was gutted by fire last year, and was rebuilt virtually from the ground up.

Miss Blair may not be the shining example for those celebrating birthday parties or Bar Mitzvahs, but it's about time they learned about the facts of life as expressed in her art. The pointers may serve them well in later life. The Negro songstress belts out a good song with a heavy rhythmic accent by virtue of her bongo accompanist. Her tune catalog as well as her skin-tight dress, and her penchant for working barefoot, give her an aura of sophisticated primitiveness. Her tunes are capped by a sexy medley, and "Black Magic" and "Hold 'em Joe" bring her huge rewards.

Jackie Mason has been around for some time and is plugging up the holes in his act. He seems to be reaching objective of expressing himself in homey Brooklynese terms, and there are lotsa inherent laughs in his material. There's still work to be done, despite the fact that he gets over in this room.

The Palmers, a dance team who make a startling appearance with the femme wearing a highly blondined wig, specialize in excellent lifts and spins. They are a hard-working duo and need more interest in the straight dance passages to hit their maximum effectiveness.

Johnny Morris showbacks well.

Jose.

Fairmont, San Francisco

San Francisco, Oct. 27.

Georgia Gibbs, Ernie Heckscher Orch (11); $2.50 cover.

Little Georgia Gibbs, very appealing in a light blue off-the-shoulder gown, socks across 40 minutes of song to fine response in the Fairmont's big Venetian Room.

She comes on with "Today I Love Everybody," goes into a beautiful version of the theme song from "Around the World in 80 Days," then changes pace to "I Want You to Be My Baby." Next come a pair of "Porgy and Bess" tunes, "Summertime" and "There's a Boat Leaving for New York," the latter especially effective. She follows with "Ballin' the Jack," "Arrivederci Roma," a stunning Israeli song, "Mack the Knife" and a touching "The Party's Over." In final portion of show, Miss Gibbs wraps up medley of her "golden records," smashes across "Kiss of Fire" and begs off with "Rockabye My Baby."

Showing no effects of a reported laryngitis attack, Miss Gibbs pitches this wide variety of songs with excellent voice and marvelous phrasing, tempo and diction. She gets impeccable help from her pianist-conductor, Jack Lee, and Ernie Heckscher's dandy orch. Show runs through Nov. 11 and figures to do big business. *Stef.*

Hotel Muehlebach, K. C.

Kansas City, Oct. 27.

Julius LaRosa, Danny Ferguson Orch (7); $1.50, $2 cover, $2 bev. minimum.

Julius LaRosa is doing his first night club date in K.C. in the Terrace Grill of the Muehlebach, and the event is proving of major interest to the hotel. The turnout was good at opening show, forecasting a favorable run for the two weeks, and the singing is at the better level among today's pop vocalists. Danny Ferguson and orch back the warbling in fine style.

The LaRosa song selections range from the new pops through some standards to an Italian lyric or two and a novelty. "Just in Time" is a good choice as opener, giving his musical quality a chance to come over immediately and setting a good level for the following songs. Among others the house took to "Eh Cumpari" in the novelty vein, "When I Fall In Love" as a softer entry, and the closing "Swing Low, Sweet Chariot" as a newly arranged rhythm entry.

The young singer displays a warm floor personality and rapport with the audience, adding much to his singing style and holding the show at a high level throughout. He stays through Nov. 5.

Quin.

Queen Elizabeth, Mon'l

Montreal, Oct. 28.

"An Evening With Richard Rodgers," with Wilbur Evans, Dolores Perry, Jim Hawthorne, Denny Vaughan Orch (12), Louis Bannet Trio; $2.50-$3 cover.

The second of the "Evening With" series moves into the attractive Salle Bonaventure of the Hilton-operated Queen Elizabeth hostelry. Drawing on the nearly inexhaustible, hit catalog of Richard Rodgers, it can't help being a coin producer. Present layout gets an additional boost with the singing of Wilbur Evans, Dolores Perry and Jim Hawthorne.

This particular form of showcasing, created in New York by Stanley Melba for the Cotillion Room of the Pierre Hotel, has unlimited possibilities, and with the right performers is a cinch for indefinite bookings even with repeat offerings of the same composer.

Of the three performers now on view, Wilbur Evans is perhaps the best known for his musicomedy roles, chief of which was in "South Pacific" during the London run. Handsome Dolores Perry, last seen in Montreal with the Liberace show, is an effective partner with both male singers of company and can hold her own as a single. Selecting numbers that will both please and be representative of the vast Rodgers repertoire is no easy task, but trio manages to cover all periods to the apparent satisfaction of everyone. They dig back deep to one of his first hits, "Thou Swell" and then move as singles, doubles and triples through such standards as "Where or When," "Funny Valentine," "Younger Than Springtime" to a rousing begoff via the music of "Oklahoma!"

Orchestrations and arrangements leave a little to be desired but get the best possible playing by the hep Denny Vaughan orch. Evans, Perry & Hawthorne are in until Nov. 14 with Vivienne Della Chiesa opening on Nov. 16 for three weeks.

Newt.

Village Vanguard, N. Y.

Teddy Wilson Trio, Don Abney Trio, Gloria Smyth; $4-$4.50 minimum.

Max Gordon will have to rely on oldtimer Teddy Wilson to draw the jazz trade into his Greenwich Village cellar this session. Although Gordon has occasionally scored with a newcomer, Gloria Smyth doesn't apepar potent enough as yet to create any excitement with the jazz buffs. Wilson, however, is able to sustain that marquee magic and biz should be okay for the run.

With Bart Dahlander on drums and Averill Shaw on bass, Wilson gets a solid rhythm assist to his nifty keyboard work. His style is smooth and precise and the licks are clear and rhythmic. In his set are such staples as "Savoy," "Birth of the Blues," "World On A String," "All Of Me" and "Someone To Watch Over Me." Its a musical potpourri that draws plenty of attention.

Don Abney's group, to, goes through ear-arresting musical paces. Abney leads the way on the Steinway and is assisted by Art Taylor, drums, and Bill Pemberton, bass. Group also backs Miss Smyth who was appraised in last week's New Act columns. *Gros.*

Isy's, Vancouver

Vancouver, Oct. 27.

Irene Ryan, Ann Hathaway, The Notables (4), Fraser McPherson Orch (7); $2 cover.

Layout at Isy's is no tide-'em-over booking. Three strong and varied acts comprise a first-rate floorshow.

Irene Ryan makes her bow here since the vaudeville days of Orpheum time, and registers solid as standup comic with a gag bag that's wry and ribald. Miss Ryan's yock bait is mostly monologs she pegs to her own lost youth and ripe years, but femme's getup (silver lame suit), plus winning presence and savvy, turn the hazard of self-deprecation into howl gain, reaping strong plaudits.

Ann Hathaway zoomed into calibre esteem with a songbag that varies from torchers to ballads plus an upbeat treatment of "Stormy Weather" that comes as near bop as any songstress ever got. Femme is a belter with big velvet pipes and knows how to display fetching frame and gestures to make the most of her tunefest. Apart from a weak takeoff of Billie Holiday, here's an act high on the talent roster that this room found much to its liking.

The Notables are four lads in the Four Aces tradish who ease into aud reaction with a clutch of songs ranging from rock 'n' roll to overworked standards like "I Could Write A Book." These boys belt with verve and showmanship, and are smartly attired, though slide somewhat on sloppy form-fours routines used as fills between reprises. Endorsed by customer mitts.

Frolic, Revere

Revere, Mass., Oct. 27.

James Cella & Michael Dellarusso presentation of Buddy Thomas production of "La Vie Parisienne" (26), with Margie Anderson, Beverly Blair, Neva Page, Sonja, Leslie Post, Don Kent, Four Escorts, Les Dames (4), Ava Allon, Buddy Thomas Dancers (11), directed and choreographed by Buddy Thomas, Cliff Natale Orch (6); $3.50 minimum.

Here is a rapid-fire French-styled revue with the Las Vegas touch of well executed semi-nudity. It's indeed different, both as a change of pace and in concept and execution. Buddy Thomas, back from Paris, has interpolated much of the rich lustre and French flavor into the revue, but carefully handled the nudity by suggestion. For a switch, he has bare "bosomed" chorus boys set off with ties and collars for a satirical Boston version of those Vegas chorines.

With Negro belter Margie Anderson top-spotted in the singing and a tongue-in-cheek "Rose of Washington Square" in which Neva Page is slick in piping, incongruously interpolated in a production number, which turns out to be the hit of the show, Thomas has what looks like a new concept for $3,000 or so package that could tour.

As title indicates, the motif is Gallic, except for the "Rose" number, and a 15-ft. runway out into the aud sets off the showgirls and statuesgue Ava Allon, who parades in brief costume, and in one instance she is set off by hat of plumes with 24 lights. The show has been playing to SRO biz since opening.

The costumes in this show are oolala and better than many seen in legit revues, which this package emulates. "C'est La Vie" is a springboard for the show with stage full and movement in all directions. Thomas utilizes both upper and lower levels of the stage plus the runway.

Beverly Blair, a blond looker, belts with verve. Don Kent gets off a great "Gigi" and Les Dames, four showgirls, add to the full-bodied entertainment. There are four production numbers, each done extremely well. Opener, a French street scene sets fast pace, followed by pace-changing "Paris Nights," the elaborate "Rose" unmber, in which Miss Anderson comes on for a rousing version after demure interp by Miss Page; and rousing 'Vive" finale with bare-chested chorus boys and fanciful costumed showgirls.

All are done with taste and care and enough color to bedazzle ringsiders. Concentrating the nudity bit on one showgirl, Miss Allon, producer Thomas has her diaphanously clad, in five striking appearances throughout the show, while in contrast his other girls are costumed to the hilt. Sonja, added attraction, is inserted in the show with a flame dance executed before the showgirl line. Titian looker builds to wild gyrations with flaming bowl atop her tresses. Cliff Natale orch cuts the multi-cued show in fine style. *Guy.*

Holiday, Reno

Reno, Oct. 27.

Nick Lucas & His Troubadors (4), Edmond Sisters (3) with The Trends (5), Andrini Bros. (3); no minimum or cover.

For years Nick Lucas has been going heaviest on such as "Tip Toe Through the Tulips," but on the last couple times around he has included some of the updated titles, and in this reprise he goes all the way—to "Mack The Knife." To some of his longtime fans the departure is a mild surprise, but the ageless guitarist-singer pulls it off well, and wins good endorsement.

The Lucas voice was never in better form, and his work still suggests he loves every minute of it. There's a sprinkling of chit-chat between numbers, but it is held to a minimum. The turn is heavy on song and music—and that's what the Lucas devotees come to hear. Backing Lucas in fine form are his Troubadors—Mel Obsen on drums, Clark Keen on piano and Joe Bernas on string bass. The three also rate plaudits on the instrumental work when the headliner is offstage.

The Edmond Sisters, also in a playback at the Holiday, show much improvement in arranging and staging as compared with the last time around. The talented blonde trio (they could almost pass as identical triplets) this time also make better use of props. For less than two years in show biz, the girls' current presentation suggests they'll eventually command top booking in only the better rooms.

them are the Trends, with Mickey Evans on drums, Ronnie Rowe on piano, Kevin Fleming on trumpet, Fred Messinger on sax and Hal Hollingshead on bass. The instrumentalists handle the job capably.

The Andrini Bros., long faves in the Reno-Tahoe area, make the most of exceptional talents on string instruments, and the styling would be hard to copy. They also include a scattering of vocal numbers. Lucas is here till late *Long.*

Jolly Roger, Ft. Lauderdale

Ft. Lauderdale, Fla., Oct. 27.

Susan McGuire & Frank Still; no cover or minimum.

Ft. Lauderdalians and early season visitors are finding the lounge circuit in Broward County buzzing with talent on an unprecedented scale for this time of year.

While niteries to the south are relatively empty, the Rogue's Roost of the Jolly Roger Hotel is packed each weekend (and well patronized weekdays) to the tunes of Susan McGuire & Frank Still, who seem likely to repeat here their marathon of 30 weeks in Las Vegas (Desert Inn).

Miss McGuire has a trained voice which has developed into a throaty contralto since her musical comedy days in road companies of "Show Boat" and "Roberta." A leggy blonde with animation, she has an intense style which goes over equally well in sexy ballads, belting torchers or handclapping rhythm & blues. Backed by Still's barroom tenor, they are a riot in comedy and ad libs. Their fund of material never seems to run out, each set offering different numbers.

Since their coupling, three years ago, their act is made up largely of arrangements and original material written by Still, a British import who was pianist-arranger for Martha Raye for five years. *Culm.*

Terrace Room, L. A.

Los Angeles, Oct. 27.

De Castro Sisters, Skeets Milton, Skinnay Ennis Orch (11); $2.50 cover.

Making with Cuban songs as well as standards in full voice, the bouncy De Castro Sisters take over Mr. Hilton's downtown supper room to give tone for the next three weeks. Sisters — Babette, Olga and Cherie—belt over their numbers with typical nitery knowhow which communicates to ringsiders as pleasant listening. They are a class act.

Material generally is well chosen and attuned to their particular style of chirping, in which they get top backing by Maury Dell at the piano and Francisco Gonzales at bongos. Trio share their turn with musicians for latters' outstanding arrangement of "The Peanut Vendor," one of highlights of act.

Apart from a rather strange choice for an opener, "Sunny Side Up," balance of numbers are socked over, perhaps the outstanding being their medley of Cuban songs and "Them There Eyes," "What a Difference a Day Makes" is unusually good, and also nicely rendered are "My Heart Sings," "Tiger Rag" and "Teach Me Tonight," latter part of another medley. Dolls appear first in formal attire, then switch to Cuban.

Opening bill is Skeets Minton, a clever ventriloquist but with material which should be improved. Skinnay Ennis orch provides customary slick ensemble backing for sister act, plus tunes for patron terping. *Whit.*

Cloister, Chi

Chicago, Oct. 27.

Larry Storch, Ruth Olay, Joe Parnello Trio; $1.50 cover.

Larry Storch is a sketch—an ancient Mexican, a hoss opry Indian, a Yogi in distress—these and more that shook 'em with laughs at his Cloister bow. His delineations are topnotch comedic inventions, garnished usually with a twist punchline for a yock payoff. He's a delight in this niche, and with some droll discoursing re French newlywed bedroom manners, or how various customs agents treat pornography. Easy-paced funster faults only at the outset, with some so-so topical quips. Otherwise they dug him, but strong, over the 45-minute course.

Ruth Olay, a sleek thrush, is a sort of Yma Sumac of pop singers, operating a wide-ranging soprano that's an ear-perker for its utilization. With a mostly evergreen catalog, she works hard to bring off strongly distinctive treatments, but so much so that sometimes the vocalisthenics overshadow the lyric. Nonetheless, there are sparks of excitement as she rides the scale, per tabler response, and it's the kind of hallmark that could put her into exceptional orbit.

Show's in for three frames and gets fine backing from Joe Parnello's combo. *Pit.*

Monticello, Fram'gham

Framingham, Mass., Oct. 27.

Cu Beth, Ted English, Vivian Cook, Johnny Archer Orch (6); $3.50 minimum.

Cu Beth, the blue-eyed, red-haired Tennessee looker with the curvaceous figure, does a boff 40-minute stint embracing everything from opera to jazz plus snazzy costumes and quick changes, for boniface Caesar Tomango in his spreading 450-seater roadside nitery on the Boston-Worcester Turnpike. With presentation of the ex-opera singer as a production, the nitery brings something of the Manhattan - Hollywood - Las Vegas atmosphere to this suburban supper club which is being expanded to 1,200 seats.

The lass with the odd monicker, who has gone a long way since breaking into cafe singing as a single about three years ago in Boston, is now a combo of talents with slick chirping, clowning and patter and tremendous showmanship plus violin and accordion playing bits. The act, produced by Helene Martin, musical arangements by Preston Sandiford, puts her up in the big leagues and calls for three costumes, a pure white bouffant, sexy short sheath and back to bluish green bouffant, all deftly adapted to mood.

Opening with sweet "Moonlight and Roses" theme with vocal into "Mighty Lak a Rose" on her violin, she goes to "Summertime" in clear soprano tones. Changing tempo fast with full lights, she swings into "Are You From Dixie?" with big ending for big rounds from jampacked opening night aud. After some nice patter, she moves into fine arrangement of "Blues in the Night," for enthusiastic response; and moves theme, tempo and action into dreamy nostalgic "Memories of Moons" theme, including piano part for herself with "Moonlight in Vermont," winding up with "Moon Song" after running through excerpts of "Moon" songs expertly stitched together. Magnum opus is a tremendous operatic bit as Tosca doing "Vissi D'Arte" into a swing of "Aida," ending with a cadenza from the mad scene in "Lucia."

She can belt to faretheewell or make the tender stuff. She oozes showmanship and is terrific in stint on the southland. Then, in sheath and white fox stole, she brings "Hard Hearted Hannah" to life with everybody working, including herself on bass and vibes, and does a jam dixieland "Wingy Mannone" version of "Saints." Bowoff is a terrific "Lonesome Road." Opening night and called for three encores.

Tall brunet terper, Vivian Cook, opens the show with slick dancing. Ted English emcees and takes a spot for standup comicking with some fast one-liners and pratfalls in pleasant vein. Johnny Archer orch backs the long show in fine fashion. Bill holds through Nov. 8. *Guy.*

Cocoanut Grove, L. A.

Los Angeles, Oct. 29.

Guy Lombardo Orch (13), Four Doubledaters, Hale & Hayden; $2.50-$3 cover, $3 minimum.

Guy Lombardo's businesslike band, with its familiar saccharine saxes, tuba, valve trombone and singer-instrumentalists, ticked away like a clock for a couple of hours and Grove first-nighters swung like metronomes to the tunes which have kept Lombardo on top commercially for so long.

Devotees, primarily in the older, financially sound crowd, should make this stand a successful one, although the younger element will stay away in droves.

Highlight of the show is the Four Doubledaters, two boys and two girls who sing and dance, with talent in both departments. "The Rain Came Down" and "The Old Soft Shoe" are their best.

Michael Hale & Benny Hayden have the foundations of a fine comic-with-singer-straightman act. Hale's singing style is superior and Hayden is funny. Their act needs some editing and tightening if they're to be headliners, but as is they're very good.

Lombardo's booked for two weeks. *Glen.*

Cork Club, Houston

Houston, Oct. 27.

Wyoma Winters, Mel Arvin Orch (5); no cover or minimum.

As well endowed as an Ivy League university, thrush Wyoma Winters pleases auditors in her second showing this year at this plush nitery. A tall brunet looker in a clinging gown, femme sticks close to familiar tunes, except for "You," which was written expressly for her.

She opens with "I Love Everybody," then comes "Experience Unnecessary," a song she usually has in her act. Other standards are "Come Rain Or Come Shine," "Jeepers Creepers," "I Get a Kick Out of You," "It's All Right With Me" and the begoff, "You Made Me Love You."

Miss Winters' voice is true, and Mel Arvin orch shows it to best advantage during her 30 minutes. *Skip.*

Crescendo, L. A.

Los Angeles, Oct. 30.

Frances Faye, Ink Spots, Eddy Grady Orch (7); $2 cover, 2-drink minimum.

The mitt action was heavy and loud at Frances Faye's return to the Crescendo. Singer-pianist, a big fave in this town, had the place packed at the opener and every indication is that the sardine atmosphere will prevail until the closer.

Miss Faye didn't waste any time in getting the crowd into a screaming and jumping mood. Her technique of forceful singing and 88ing with some double entendre chit chat thrown in for the wise ones, pays off. The crowd loves it.

Eddy Grady's orch seemed to be the right tonic for backing Miss Faye through numbers like "Man I Love," "Just In Time," "They Can't Take That Away From Me," and special takeoffs on "Porgy" and "South of the Border."

Also billed are the Ink Spots. The four-man vocal group tag themselves as the original Ink Spots. They're far from it. The vocal harmony they display is okay but not up to the tones of the original group. Such standards as "Paper Doll" and "If I Didn't Care" are part of their repertoire. The latter number was the attitude of some of the patrons who seemed quite dulled by the proceedings. Show is in for two weeks. *Kafa.*

Tropicana, Las Vegas

Las Vegas, Oct. 27.

Ted Lewis, Yvonne DeCarlo, Los Chavales de Espana (11), Larry & Yolanda White, Elroy Peace, Trio Martelli, The Regents (4), Monolo, Tropicana Dancers & Showgirls (18), Herman Kaye Orch (16); produced by Lou Walters; $3 minimum.

Ted Lewis & Co., co-headlined with Yvonne DeCarlo & Her Revue, makes a strong package for producer Lou Walters which is solid entertainment from all angles. Except for his expected nostalgic numbers, Lewis brings an entirely different show in this time than he did on his last Trop stint. One of his "shadow" alumni Elroy Peace, is back for this one, and glides a pleasant turn with the boss.

The Trio Martelli, a very funny terp troupe in which the femme partners is tossed around like a rag doll, is presented by Lewis, but the show stealer is a nine-year-old chirper named Yolanda White. Miss White appears with her 11-year-old brother Larry, who's a fine hoofer, and applies her captivating personality to singing "Mr. Wonderful" and "Dirty Hands, Dirty Face." The blonde charmer performs like an embryonic star.

Yvonne DeCarlo, in her nitery debut, appears to be a potent candidate for top honors along the bistro belt. She's a looker with a good figure, and she knows how to handle her pipes on an impressive songalog which includes such numbers as "Love," "Be A Clown," "Little Girl Blue," "Clancy," and "Carmen" arias. Guitarist Monolo, and two male and two femme chirper-terpers known as the Regents, do an outstanding job of backing Miss DeCarlo, who also displays top-level talent as a dancer when she does a Spanish terp while attired in a goucho outfit. Emil Baffa smoothly conducts the Herman Kaye orch (16) for Miss DeCarlo.

Los Chavales de Espana (11) and a holdover production number featuring the Tropicana dancers and showgirls (18) balance the bill. The Spanish group presents music and vocals with finesse, plus an effective native dance by a handsome twosome. Show is set for four weeks. *Duke.*

Tidelands, Houston

Houston, Oct. 27.

Dave Gardner, Don Cannon Orch (6); no cover or minimum.

Dave Gardner brings his southern revival meeting, jive-talking style to this Tidelands Motor Inn Club, and the patrons indicate they're as far out as the comic.

Gardner gets around to nearly every subject: politics, segregation, the Bible, the theory of evolution. Some of material is a deep shade of blue. Stagesiders must be alert to fully enjoy comic, and those who have been diluting their ice cubes for a time before show don't dig him at all. At times he's so wild, his filtered cigarets are suspect.

Gardner breaks up comedy with a couple of vocals which serve well the purpose for which they're intended, even if they don't showcase a good voice. Tunes are "You're My Everything" and "White Silver Sands."

Bill Newkirk, veep and booker at this house, indicates he'll be well pleased with returns at the end of Gardner's two weeks.

Comic, like other entertainer appearing here, expressed pleasure —even amazement—at the backing from Don Cannon's swinging combo. Nino Nanni moves in for a pair Nov. 9. *Skip.*

Le Carroll's, Paris

Paris, Oct. 27.

Helio Motta, Anita Morales, Enrico Grossi Orch (7); $4 minimum.

Frede reopens her Paris cellar spot after reining her Rivera club all summer. A new band, Enrico Grossi's, with a solid beat and versatile style, insures the dancing demanded by the predominantly Latino clientele and Yank show bizzers. Two good song acts, also Latino in origin, round out the show aspects of this well-lighted and decorated room.

Helio Motta is a dynamic Brazilian singer with excellent stage presence and delivery and Anita Morales is a Spanish thrush with a big voice who is at home in this intime atmosphere. (Both are under New Acts last week.)

U.S. model Mickey Leff, now turned femcee, does the intro chores gracefully and in good French. Biz was fine when covered. *Mosk.*

VARIETY BILLS

WEEK OF NOVEMBER 4

NEW YORK CITY

MUSIC HALL
Shoshana Damari
Golden Sisters
Karmon Dancers
Baruch Yeret Type
Moshe Gambel
Corps de Ballet
R. Paige Orc
Rockettes

ROXY
Ralph Young
Paulette Sis (3)
Martelli Trio
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Ashton Circus
Saunders & Rina
Amazing Monahans
Joe Slack 3
Gordon & Colville
Lu Wilse
Vicki Hammond

SYDNEY
Tivoli
Freddie Sales
Billy Reyes
2 Sylvanos
Soledad & Co.
Chung & Mala
Kawashima Girls
Richmond 2
Cornelio
Don Soriano
Sawong & Thavil
Rudas Dancers
M & B McMahon
Tivoli Ballet

BRITAIN

BIRMINGHAM
Hippodrome
Sid Millward
Stewart & Nitwits
6 M DeVere Dncrs
Fraser's Harmonicas
Arral & Meadows
Jackie Dennis
J & P Sharratt
Hill Billy Polecats

EDINBURGH
Empire
Chan Canasta
Betty Fox Dancers
Hal Monty
Keefe Bros & Ann
Peter Cavanagh
Pecklin & Inge
Pat Allen

FINSBURY PARK
Empire
Richard & Shadows
N & N Grant
Harry Bailey
Alexanders Dogs
Playboys
Alan Field
Wallhin & Dorraine

GLASGOW
Empire
Russ Conway
Alexis Troupe
Terry Scott
Rosa Goldi
Wiltshire & Trebletones
Three's Company
Victor Saverall
Gay Girls
Toni Lee
Eddie Falcon
Agnes Duncan Singers

LEEDS
Empire
Eddie Calvert
Blue Angels
Russ Hamilton
Dennis Spicer
Jessie Carron
Jon Coulton
Wiseguys

LIVERPOOL
Empire
Lonnie Donegan
Des O'Connor
Marie De Vere Co.
Miki & Griff
Brazilianos
Penny Nicholls
Skiffle Group

MANCHESTER
Hippodrome
Ken Platt
Kordas
Cormack Sharp
3 Vitalites
Billy Dainty
Mistin Juniors
Paul & Peta Page

NEWCASTLE
Empire
Ken Dodd
Fuller & Janette
Ricki Price
Mandy & Sandy
Dinah Kaye
3 Vedette
Jimmy Edmundson
Reco & May

Cabaret Bills

NEW YORK CITY

Arpeggio
Roy Eldridge

Basin St. East
Ernestine Anderson
John La Salle 4
Charlotte Polite 3

Blue Angel
Shelley Berman
Nichols & May
Jeanie, Johnny & Hal
Dorothy Loudon
Jimmy Lyon Trio
Bud McCreary

Bon Soir
Jimmie Komack
Phyllis Diller
Rose Murphy
Slam Stewart
3 Flames
Jimmie Daniels

Chateau Madrid
Neila Ates
Sequins
Chiquita
El Camay 6
Candi Cortez
Ralph Font Orc

Copacabana
Nat Cole
Allen & Rossi
Teddie Vincent
Lloyd Reese
Paul Shelley Orc
Frank Marti Orc

Den
Thelma Carpenter
Little, Dane & Mason

Embers
Dorothy Donegan
Charlie Shavers

No. 1 Fifth Ave.
Rita Gardner
Lou Seiler
Robert Downey
Harold Fonville
Joan St. James

Grinzing
Gloria Mota
Jacqueline Kerval
Betty Drake
Ilona Kovacs
Bela Vilanyi
Carlos Hatvary
Al Stone
Irving Gross

Hotel Astor
Bob Kasha
Art Barker
Ada Cavalio

Hotel New Yorker
Greene & Iles

Hotel Pierre
"Evening with George Gershwin"
Elaine Malbin
James Hurst
Robert Brooks

Hotel Plaza
Edith Adams
Ted Straeter Orc
Continentals
M. Bergere Orc
N. D'Amico Orc

Hotel Roosevelt
Jimmy Palmer Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Fernanda Montel
Ray Bari Orc.
Milt Shaw Orc

Latin Quarter
Dave Barry
Helene & Howard
Gimma Bros.
Channing Pollack
Kimo Lee Dncrs.
Kitty Dolan
Tony Franco
Ruth Sheppard
Don Delfair
Jo Lombardi Orc
B Harlowe Orc

Living Room
Matt Dennis
Jaques Kayal
Greg Jones 3

International
Alan Gale
Marilyn Davies
McKenna Line
Mike Durso Orc
Avila Orc

Savoy Hilton
Gunnar Hansen Orc
Tommy Purcell Orc

Sheraton East
Chauncey Gray
Quintero Orc

R S V P
Mae Barnes

Town & Country
Larry Steele
Slappy White
Buccaneers
Cleo & Bernard
Ned Harvey Orc
L. Marlowe Orc
Phillip Bros
Hap Drapier
Frank Martinez

Two Guitars
Nepa & Lola
Stiopa Kubansky
Poliansky Gypsies
Misha Usdanoff

Versailles
Lynn Taylor
Bevi Voight

Viennese Latern
Trio Smeed
Marie Talmay
Harold Sandler Orc
Ernest Schoen Orc

Village Barn
Larry McMahan
Mimi Dayan
Gerri Gale
Vic Shaddy
Bill Cimler
Lou Harold Orc

Village Gate
Geoffrey Holder

Village Vanguard
Teddy Wilson
Kenny Burrell
Crystal Joy

Upstairs, Downst'rs
Gerry Matthews
Ceil Cabot
Jane Connell
Estelle Parsons
Del Close
Gordon Connell

Waldorf-Astoria
Gordon & Sheila MacRae
Emil Coleman Orc
Bela Babai Orc
Michael Zarin Orc

CHICAGO

Blue Angel
Mighty Panther
Ricky Kaye & Valerie
Rudolph Cruer & Princess Yvonne
Al Lopez Orc
Val Navarro

Blue Note
Sarah Vaughan

Chez Paree
Joe E. Lewis
Connie Francis
Adorables 6
Geo Cook Orc

Cloister
Larry Storch
Ruth Olay
Joe Parnello (3)

Conrad Hilton
Helga & Jorge
Ro & Ro
Colstons
Freddy Fah
Larry Green Orc
Manuel Del Toro
Inez & Gordon

Drake
Constance Towers
Jimmy Blade Orc

Gate of Horn
Stan Wilson
Janine & Nico
Severn Darden

London House
Earl Hines
Eddie Higgins
Larry Novak

Mister Kelly's
Barbara McNair
Bud & Travis
Marty Rubinstein 3
Marx & Frigo

Palmer House
Sophie Tucker
Ben Arden Orc

LOS ANGELES

Ben Blue's
Barbara & Hines
Pietro Gentile
Frankie Rapp
Mildred Law
Richard Cannon
Sammy Wolf
Ivan Lane Orc

Cloister
Kirby Stone Four
Geri Galian Orc

Cocoanut Grove
Guy Lombardo
Double Daters

Crescendo
Frances Faye
Ink Spots
Eddy Grady's Orc

Dino's
Lori Hilton
Jack Elton
Steve La Fever

Interlude
Tony & Eddie
Christine Jorgensen

Moulin Rouge
Tony Martin
Donn Arden's "Big Ben Beat"
Dick Stabile Orc

Slate Bros.
Paul Gilbert
Jackie Paris
The Players

Statler Hotel
DeCastro Sisters
Skeets Minton
Skinnay Ennis Orc

LAS VEGAS

Desert Inn
Anna Marie Alberghetti
Vagabonds
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Minsky's International Revue"
Frankie Vaughan
Barbara Heller
Ugo Frediani
Billy Albert
Audrey Sisters
Gloria LeRoy
Nita & Peppi
Tinker Bell
Earl Grant Group
Bill Reddie Orc

El Cortez
Joe Sante 4 Instrumentalists
Honey B's

El Rancho Vegas
Robert Clary
Norman & Dean
Betsy Duncan
George Tapps
"La Nue Eve"
Dick Rice Orc

Flamingo
William Bendix
Rose Marie
Half Bros.
Petticoats
Demita Jo
Jack Cathcart Orc

Fremont Hotel
Make Believes
Satellites
Bob & Sylvia
Hallett & Boyer

Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst

Hacienda
Four Tunes
Johnny Olenn
Shirley Scott

Nevada Club
Mark 4
Jig Adams
Don Gregory 4
Jean Hoffman 3
Tommy Nunez

New Frontier
"Holiday in Japan"
Little Red & Marcy Layne
Billy Eckstine
T. C. Jones

Riviera
Dennis Day
Mills Bros.
Ray Sinatra Orc
Dorothy Dorben Dcs
Billy Williams Rev

Sahara
Victor Borge
Don Rickles
Saharem Dancers
Louis Basil Orc

Sands
Sammy Davis Jr.
Bob Melvin
Copa Girls
Norman Brooks
Antonio Morelli Orc

Showboat
Polly Possum
Hank Morton
Johnny Cash
Merle Travis

Silver Slipper
Hank Henry
Sparky Kaye
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Nikki Joye
Geo Redman Orc

Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Kim Sis
Billy Daniels
Roberta Linn

Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc

Tropicana
Ted Lewis
Yvonne DeCarlo
Los Chavales De Espana
Trio Martelli
Joy "Miss Nevada" Blaine
Perez Prado
Herman Kaye Orc

HAVANA

Hotel Capri
Mitsouko & Roberto
Rolo Martinez
Isidro Camara
Margo
Pimpolos
Karry Rusy
Clarita Castillo
Raquel Mata
Manolo Torrente
Rivieras

Hotel Hilton
Pepe Lara
Floriana Alba
Rolando Laserie
Ada Zanetti
Raquel Bardesa
Domenechs
Raul de Mesa
Harmonics
Victor Alvarez
J. Moreno Orc
Fajardo Orc

Hotel Nacional
Fler de Roto
Rudy Fanerti
Marta Stincer
Carlisse Novo
Roberto Barcelo
Manteca
Godino Singers
"Dancing Waters"

Hotel Riviera
Pepe Lara
Enrique Herrera
Gladys Robau
Angeles Rabi
Chico Gordillo
Dolly & Robert
Copadettes
F Guerrero Orc

Tropicana
Riveros
Miguel Chekis
Marta Castillo
Miriam Barreras
Edilia Ferrer
Emilia Villamil
Willy
Rodolfo Borges
Wilfredo Rosebal
Gina Montes
Oscar Montes

MIAMI - MIAMI BEACH

Americana
Bob Eberly
Rip Taylor
Lee Martin Orc

Biltmore Terrace
Tropical Nites Rev
Leonala Gonzalez
Raquel & Rolando
Los Romeros & Estelita
Wattusses Trio
Los Guraecheros
Sirelda
Line (10)
Leonard Dawson Orc

Carillon
Larry Lynn
Jerry Bergen
Ellisa Jayne
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis

Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte

Downbeat
Johnny Knapp Trio
Joy Toia
Berri Blair

Eden Roc
Jackie Heller
Michael Strange
Luis Varona Orc
Duke Jenkins Orc.

Fontainbleau
Billy Barnes Rev
Gail Allen
Joanne Worley
Dee Arlen
Chris Warfield
Jack Jones
Mark Alden
Jean Hardy
Hollis Morrison
Sacasas Orc
Pupi Campo Rev
Natale Fields 3

Lucerne
Havana Mardi Gras
Diosa Costello
Don Casino
Roberto & Alicia
Miles Velarde
Mercedita
Don Casino
Dave Tyler
Pepe
Blanco
Fausto Curbelo Orc

Montmartre
Don Rondo
Helen Curatolo
Stan Allen
Bobby Cruz Orc.

Roney Plaza
Pete Petersen 3
Polynesian Revue

The Rancher
Tune Toppers
Wally Futch
Remarkable Rubin
Dennis Paul Orc
Curt Harmon 3

SAN FRANCISCO

Blackhawk
Barney Kessel 4

Fack's
Martin Denny Grp.

Fairmont Hotel
Georgia Gibbs
E Heckscher Orc

Gay 90's
Ray K. Goman
Bee & Ray Gorman
Diamond Lil

Hangover
Earl Hines
Muggsy Spanier
Ralph Sutton

Hungry i
Irwin Corey
Stagg McMann
Marilyn Child

Jazz Workshop
Wes Montgomery 4

Kewpie Doll
Marty Marsala Orc

Moulin Rouge
Patti White
Maynard Meyer Orc

Purple Onion
Smothers Bros.
Mark Huff
Freddy Paris

365 Club
Lili St. Cyr
Ursula & Gus
Larry Daniels
Moro-Landis Dncrs.
Bill Clifford Orc

House Reviews

Empire, Glasgow

Glasgow, Oct. 27.

Dickie Valentine (with Hal Chambers, Denny Piercey), Cycling Kirks (2), Frank Berry, Duo Russmar, Jeffrey Lenner, Trio Vitalites, Griff Kendall, Tony & Pauline, Bobby Dowds Orch.

Dickie Valentine, English pop singer, now almost a "veteran" of his clan despite being still under 30, has evolved a happy format of comedy and songs, and emerges as a satisfying headliner. A quiet sense of fun lies behind his designedly stodgy demeanor, and he even pokes fun at his stocky girth in a reference to "podgy Dickie." Singer is joined for a brief interlude of gagging and crosstalk by his drummer, Denny Piercey, this being the best part of a fairly comprehensive act which includes such tunes as "Silvery Moon," "All The Time and Everywhere," and his new waxing, "One More Sunrise."

Valentine brings in impressions of Al Jolson, Billy Eckstine and Nat King Cole, and of Johnnie Ray singing a frenzied "You Made Me Love You." Hal Chambers batons the orch for the Valentine act, with Piercy in orch pit at the drums. Exits to good palming.

Unfortunately, rest of layout is not up to the standard expected of a No. 1 vaudery. Lack of marquee value in names doesn't help, either.

Frank Berry is best of the comedy support, and registers with some fast-talking patter, rope tricks, and some deft handling of a paper fan which he twists and bends into all kinds of articles. Canadian comedian's yock-fodder, however, is minus shape, and needs some sharpening. Despite this lack of finish, Berry shows potential and could be built into witty funnyman.

In contrast, Jeffrey Lenner's eccentric style of comedy is slow and sluggish, and needs drastic reshaping, as also does Griff Kendall's monotonous deadpan ventriloquial offering, suffered too easily by the outfronters. Cycling Kirks are sound specialty on wheels.

Tony & Pauline Derrick, young mixed pair, please with musical act, using xylophone to good effect. Duo Russmar offer novelty dance in guise of two felines, winding with balance atop prop milkbottle and fishbone. Trio Vitalites (two men, one girl) show versatility in dance, colorful puppetry and harmony. *Gord.*

Bobino, Paris

Paris, Oct. 29.

Dalida, Jean Constantin, Elsa & Waldo, Jean-Jacques Debout, Suzanne Gabriello, Franck Moll, Cowleys (3), Raynald & Rudy; $1.25 *top.*

Dalida was recently at the Right Bank house L'Etoile and now sweeps into nabe Left Bank vauder. She is a swarthy belter developing a tendency to bawl her torchy, dramatic and exotic entries. More poise and articulation would help, but she has a directness and a big voice, and goes over here.

Jean Constantin is a chubby, mustached, balding, fey type singer-composer who has a gift for self-deprecating risible patter and catchy songs. He easily gets the audience and is a virtual beoff.

Jean-Jacques Debout is a new 18-year-old singer with good offbeat songs and delivery but still needing plenty of work (see New Acts).

Suzanne Gabriello, an ex-femcee at the Olympia Music Hall, turns singer. She should have stayed at the Olympia. She has a piercing voice and is diseuse rather than piper. Her songs of knowing innocence are sharp but selfconscious and her talent lies in patter rather than in thrushing.

Franck Moll is only a fair magico pulling flowers out of everything and then fabricates sundry hats from a round piece of felt. Cowleys (3) do a contortion act with a malleable body that is fished out of a trunk. This is always a good sight act. Els & Waldo are a pair of inspired grotesque clowns who mix buffoonery and grimacing with canny tap dancing and acrobatics to make this a top act. Raynald & Rudy do an excellent hand-to-hand that is supple and easy looking in spite of the complicated lifts and balancing. It gets fine response. This is an uneven show with a probable spotty two weeks. *Mosk.*

New Acts

GRETA RAE
Songs
25 Mins.
Hotel Lenox, Boston

Here's a handsome sepia singer of superior artistry who has a most exciting way with a song. With Herman Chittison on the 88, the former New York secretary, who has been out for a short time with Chittison backing, is breaking in a slickly integrated, sophisticated chanting of sobbing tunes, among them some greatly styled and unusually delivered Cole Porters. Slim, 5-3½ tight-gowned thrush, under a blue spot in the new 70-seat intimer of the Hotel Lenox (shortly to be expanded into a 250-seater, with Steven Hill boniface and performer), paint-brushes mood with song words.

With atmosphere of dark room, flickering pseudo-gas jets, and spot, the svelte singer unveils an extensive repertoire with emphasis on natural attributes of taste and imagination. She has a three-octave voice and uses her upper register effectively.

Opening with "In the Still of the Night," she segues to "I Get a Kick Out of You," and then does a great "St. Louis Blues." She's original with her styling throughout the set and sings a terrific version of little heard "Lilac Wine," and high register "Summertime." It doesn't matter how old the tune, with her fine handling; she takes "Love For Sale" to new heights.

Of the Lena Horne type, Miss Rae looks to be a natural for smart hotel rooms, showing slick professionalism and rare singing ability. *Guy.*

JEAN-JACQUES DEBOUT
Songs
15 Mins.
Bobino, Paris

Jean-Jacques Debout is a tousled 18-year-old who shuffles to the mike to sing strange songs of youthful troubles. His voice is quavering but he gets the most from his unusual songs. He looks to develop into a good offbeater here but seems too specialized for any future foreign chances.

A little relaxing and more emphasis on stance and physical underlining of his tunes would help. However, he shows a spark of individuality and the rest will depend on work and savvy songs. *Mosk.*

WERA NEPY
Songs
21 Mins.
Society, London

Winner of the Milan Song Festival, Wera Nepy, attractive Italian brunet, shapes as a promising personality for cabaret, though she will obviously need to study the lingo if she's going to make the grade for inglese audiences. As is, she is shrewd enough to rely on pops of international stature to establish an immediate accord with her audience.

Miss Nepy travels with her own stereophonic equipment which gives added depth to her vocalizing, at times almost achieving the effect of an echo chamber. She has an excellent voice and a confident pro style of delivery well suited to her numbers.

As an attractive opener she begins with "Ciao Ciao Bambino," and other familiar items in her repertoire are "Granada," an Italian version of "Love Is A Many Splendored Thing" and "Ghost Riders In The Sky." Some special material to provide a balance for the standards could help the act enormously. *Myro.*

HELEN CURATOLO
Songs
25 Mins.
Montmartre, Miami Beach

This big cheery songstress—a recent "Name That Tune" winner—looks like a comer. Brought in by George DeWitt when he played here last week, she has been held over, with return pacts set for upcoming winter dates in the intimate Les Girls Club of this newery.

An attractive femme on the Kate Smith size (she sounds like her at times), Miss Curatolo has a warming way about her that wins the aud from walk-on. She maintains rapport throughout via some bright patter but the big items are her full pipings which embrace any sort of cleffing from a ballad to a driving upbeat arrangement. Accent now seems to be on the big beats, and although accepted heartily, more blending in of the ballad and torchants would round an act that has all the potentials.

The high-ranging thrush is also adept at vocal impreshes, notably of Rose Murphy and, of course, Kate Smith. It is in the Smith type of ballading that her hold on the auditors becomes a firm, sure thing. She's in from that point. Delivery is pro, belieing lack of work around the better niteries. With proper song-book balancing and some smart gowns, she should become a member of the better-songstress contingent. *Lary.*

FRANCOIS DEGUELT
Songs
20 Mins.
Etoile, Paris

Francois Deguelt hit here on the Pathe-Marconi disk label and looks to be on his way to becoming a good house staple and perhaps star after some roadwork. He is personable, has projection and a big voice that can belt and also caress a ballad. But he has a tendency to lean toward too many syrupy tunes and force effects of glissandos and big-voiced crescendos. More cohesion with his material, and more diverse and substantial songs, should have him on the way here.

For the U.S., he still lacks that individuality for top chances. He might be just another big voice over there while he is somewhat unique here in that department. *Mosk.*

VI VELASCO
Songs
20 Mins.
Intercontinental Hotel, San Juan

Vi Velasco, Filipina from San Diego, broke into saloons after following Lena Horne in "Jamaica." In her one-weeker at San Juan's big Tropicoro, thrush scores heavily with tourists and locals, showing solid potential for the nitery circuit.

Miss Velasco is a looker with class. Suntan skin is sharply set off by glittering gown and white, over-the-elbow gloves, her piquant face by dangling sparklers and dentifrice smile. Visual sophistication is achieved by minimum of action, but with enough suggestion of hips to remind oglers of sex (she was staged by choreographer Claude Thompson). When she suddenly peels one long glove, it has the impact of a stripper dropping her skirt.

Vocally, femme has no strong individuality, but with her throaty voice and musical savvy it is a minor handicap. She is a powerhouse on rhythm tunes (her specialty here), smooth and dynamic on ballads in the Broadway tradition. Opener is "Runnin' Wild" with oldies in new dress the keynote of her act—notably a belted "You Made Me Love You" and "Zing Went the Strings of My Heart" is a sock mambo beat; plus the inevitable "Push de Button" in the calypsonian jargon of "Jamaica" and "Fever," which she punches out with surprising success. Patter is meagre in careful accents, but occasional smile keeps crowd warm and no time wasted. *Cart.*

KARENGOS (2)
Illusions
26 Mins.
Fairmount, Hull

Karengos, male magician with femme assistant who also participates, have a nice stint of magic, escapes and switches designed to keep the customers happy. Routine is handled throughout sans gab and with two or three fresh items that collect good mitting. One locks the girl inside an oversize GI bag, then locks it inside what looks like a big clothes washer. Male stands on top, draws up a curtain and in a second switches places with the girl who keys all the locks and releases him from the sack. Other gimmicks use handkerchiefs, coins, cabinets.

Stronger production would up the impact but stanza as it is would help any nitery bill. *Gorm.*

FRANCES BURNET
Songs
28 Mins.
Gatineau, Ottawa

In combining features of other chirpers, Frances Burnet produces a style of her own that ought to send her comfortably along the click path. It's not an evident, conscious combining, but this Negro looker with fine pipes flicks out distinguishable Lena Horne, Della Reese and Pearl Bailey flashes that add up to clicko canarying.

She belts, at times, but in a nice way, even unto maintaining the mood of a soft song. Stint's strength is also upped by close attention to standards like "Bye Bye Blackbird" and "Lonesome Road," the whole backed by pleasant arrangements. Miss Burnet is good for any sight-sound exposure. *Gorm.*

Paris Getting Fast Hits or Flops As Public Demands Smashes Only

Paris, Nov. 3.

The hit-or-flop tendency which is supposed to be the bane of Broadway seems to be extending to Paris. With the theatre public apparently becoming disinterested in anything but smash hits, and production costs increasing, a number of quick folds are looming.

"Le Cas Dobedatt," the Jacques Deval version of G. B. Shaw's "The Doctor's Dilemma," exits the Bouffes-Parisiens, to be replaced by a reprise of last season's comedy, "Cherie Noire," with Yank actress Marpessa Dawn, who scored in the Cannes prize-winning film, "Orfeu Negro."

The Marcel Ayme-Guy Beart musical comedy, "Patron," starring Renee Jeanmaire, is due to vacate the Sarah Bernhardt Theatre to make way for a four-week engagement of the Katherine Dunham dance troupe. Though weak in spots, "Patron" is regarded as a step toward a more up-to-date form of musical comedy in France, but it was panned by the old-hat-preferring critics. It represents a substantial loss.

Another loser is "Le Velo Devant la Porte" ("The Bicycle at the Door"), the Marc-Gilbert Sauvajon adaptation of "The Desperate Hours," which drew fair enough reviews but was apparently hurt by comparisons with the film version. It will be replaced at the Theatre Marigny by a revival of Peter Ustinov's "The Love of Four Colonels."

"Le Coeur Leger," Claude Andre Puget's adaptation of the Samuel Taylor-Cornelia Otis Skinner "The Pleasure of His Company," seems to be fading in spite of favorable reviews, being crimped by references to its lightweight quality.

Also doing disappointing busi-

(Continued on page 84)

Musician-Opera Guild Row May Stymie 'Lady' Stand in New Orleans

New Orleans, Nov. 3.

A dispute between the New Orleans Opera Guild and the American Federation of Musicians may force the cancellation of the scheduled engagement of "My Fair Lady" at the Municipal Auditorium here Dec. 14-26. The touring musical was booked here by Early Maxwell Associates of Memphis, in conjunction with the Opera Guild.

However, the Guild has been on the "unfair list" of the national office of the musicians' union since last July because of a dispute over the employment of union tootlers. Maxwell, in middle of the argument, has instructed the Guild to stop the sale of tickets for the show.

He met with officials of the union local last Thursday (29), and explained that the Guild was permitted to include the show in its theatre series in return for the lease on the Municipal Auditorium for the dates of the musical. All other phases of the show are his responsibility, he argued. Maxwell added that he is not fighting the battle for the Guild or its president, Mrs. Edward B. Ludwig.

David Winstein, president of the musicians' local 174, told Maxwell, "The only reason we are involved with you is your association with the Guild, which is an organization we have nothing to do with. They are listed as the lessee of the auditorium." The union prez added that if Maxwell had booked the show here without any association with the Guild he "wouldn't have known there was a musicians' union in New Orleans."

More than 5,000 subscription tickets have been sold by the Guild and single ticket sales also are in progress, Maxwell says.

Figure $85,000 Budget On B'way 'Tony Somebody'

The capitalization on the projected Broadway production of Rock Anthony's "Tony Somebody" is $85,000, with provision for 20% overcall. Co-producers Al Calder and Warren Heim plan on bringing the show to Broadway early next March.

The author was represented off-Broadway last season by "Jackknife."

Dublin's Abbey Theatre Sets 3 More This Fall

Dublin, Oct. 27.

The Abbey Theatre has a backlog of new productions for the fall. After the opening last week of John D. Stewart's "Danger, Men Working," three more are on the list. They are "No Man Is an Island," by Peter Hutchinson; "In Dublin's Fair City," by Criostoir O'Floinn, and "It Can't Go on For Ever," by John McCann.

McCann has authored several of the Abbey's comedy hits of recent years.

Show Biz Plays For Pa. Paydirt—Vs. Steel Strike

Harrisburg, Nov. 3.

November will go down as the top entertainment period enjoyed by Central Pennsylvanians since the World War II days, with the heaviest schedule of live fare booked in more than 15 years. And with the steel strike obviously no deterrent.

Ranging from the Harrisburg Symphony to Dave Brubeck, the month will also include an appearance by Bette Davis & Gary Merrill in "The World of Carl Sandburg" at the Jewish Community Center. That's the only location in the entire area that was willing to bring in this attraction, and found the 500-reserved seat auditorium sold out within 24 hours of announcement of the show. Playdate is Thursday (5).

The JCC has also taken the lead in another entertainment field. Starting Nov. 8, the Center will present the first of a new monthly series of showings of foreign motion pictures. The Center handles all the booking of the films, and the entire community is invited to attend. Initial film is "Devil and The Flesh," a French import.

The Marine Band will give a concert here Nov. 12 at the Zembo Mosque, and on the same date a troupe of Israeli dancers will perform at the JCC. On Nov. 17 the Harrisburg Symphony takes over the Forum with John Browning, pianist, appearing as guest soloist, and the following night the Dave Brubeck group will appear at the Mosque.

According to Maurice Finkelstein, program director at the JCC,

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S.F. ACTORS WORKSHOP TO PARIS NEXT YEAR

San Francisco, Nov. 3.

The Actor's Workshop here has accepted an invitation to appear as a U.S. representative next summer at the Theatre des Nations, Paris. The bid was extended to Workshop co-directors Herbert Blau and Jules Irving by the Paris theatre's directors, Claud Plauson and A. M. Julies.

The local group hasn't decided what production it will take to the annual French theatre festival. It took "Waiting for Godot" there in 1958.

Sweden's Walter Fuchs Scouts U.S. Show Biz

Stockholm, Nov. 3.

Swedish film star and play promoter Walter Fuchs will arrive in New York on Nov. 6 for a six week talent scout tour of the United States. Fuchs will spend the first two weeks in New York at the Waldorf-Astoria and then continue to Chicago, San Francisco, Los Angeles and Las Vegas.

Fuchs has promoted a number of major American bookings in Sweden. These include the first European showing of "Sweet Bird of Youth," Victor Borge's and Edgar Bergen's visits to Sweden, "Gone With the Wind." He's also handled Eddie Contantine and Pascale Petit.

Paris Editor Here For Sandy Wilson's Musical

Paris, Nov. 3.

Gene Andrewski, editor of the Paris Review and an art dealer in the U.S., has gone to New York to ready a production of the Sandy Wilson musical comedy, "Valmont," on Broadway next spring. He will be partnered with British stager Vida Hope in the presentation.

"Valmont" was done in London last season. Wilson's previous musical, "The Boy Friend," was a hit in London and the U.S.

'Seesaw' Earned $570,000 Profit

"Two for the Seesaw," which closed last Saturday (31) at the Booth Theatre, N. Y., after a 94-week run, has earned a profit of about $570,000 thus far on an $80,000 investment. That includes returns from both the Broadway and touring companies (the latter is continuing), plus film revenue.

According to the most recent audit, covering the period ended Oct. 3, the distributed profit to date was $525,000, split evenly between the backers and management, plus $26,305 tied up in bonds and deposits, and $18,290 balance available.

The William Gibson play was produced by Fred Coe, with Henry Fonda as original star and Anne Baxter featured in the only other part. Fonda subsequently withdrew from the show, being succeeded by Dana Andrews, then Hal March and finally Jeffrey Lynn. Miss Bancroft was elevated to star billing and ultimately withdrew to go into the new Gibson play, "The Miracle Worker," current at the Playhouse, N. Y., with Lee Grant taking over as costar of "Seesaw."

Johannesburg Dust Up As Playgoers Take Ad To Rebut 'Exercise' Pans

Johannesburg, Oct. 27.

It may be an old story on Broadway or in London, but it's hot stuff here were there's an outcry against "destructive" drama critics. Perhaps because of the novelty of the situation, the uproar has stimulated business for the show involved, the British import, "Five Finger Exercise," at the Brooke Theatre.

When the reviewers panned the Peter Shaffer drama, display ads rebutting the criticism were inserted by Paul Bothner, who is not associated with the production but made the move merely as a playgoer who enjoyed the show. He is the head of a large South African recording and music firm. A number of others signed the "testimonial."

The ads appeared in the two local English language dailies, the Rand Daily Mail and the Star. The Sunday Times, in which a favorable notice had appeared, printed comments by several signers of the ad, but another Sunday sheet noted that similar anti-critic campaigns in the U. S. have failed.

"Exercise" was produced here by Brian Brooke, with a cast including three English actors, Mervyn Johns, father of film-legit star Glynis Johns; Brook Williams, son of actor-author Emlyn Williams, and James Martin.

D.C. Arena Stage Offers Stude Matinee Come-on

Washington, Nov. 3.

Arena Stage has introduced a device to stimulate Saturday matinee business, and at the same time possibly build up interest in the theatre-in-the-round for the future.

Producing director Zelda Fichandler has dispatched letters to all high school principals in the area, offering teachers and students a $1 rate for any Saturday matinee tickets not sold in advance. The regular price is $2.25 and $2, compared to the evening top of $3.25.

The Arena, with consistently successful evening trade, has never done well with its lone matinee. As many as 350 of its 500 seats have been left empty at times.

Mrs. Fichandler says that season's schedule ("Major Barbara" is current) should be acceptable fare for teenagers.

See $3,750,000 Road Subscription; TG-ATS and BTA Cover 68 Cities

By JESSE GROSS

Subscription business on the road this season could account for a gross of at least $3,750,000. That's assuming that the two major subscription organizations, the Theatre Guild-American Theatre Alliance, fulfill their season commitments.

As it now stands, shows touring this season under TG-ATS and BTA auspices are guaranteed a combined attendance of about 1,250,000. That's on the assumption that both organizations come through with the full quota of promised shows. In that case, the $3,750,000 should be realized on the basis of an average admission of $3 for each production.

The TG-ATS subscription list has passed the 111,000 mark and is expected to reach about 118,000 when the organizing drives are completed. BTA anticipates hitting the 93,000 mark by the time its campaigns are over. That would mean a combined subscription audience of 211,000 for the two organizations.

On the basis of the number of shows promised (the total varies in each city) TG-ATS figures that its subscription will represent a total attendance of around 853,000. BTA figures that its subscribers will mean a total attendance of about 400,600, with most cities scheduled for four shows and others due to get five and six.

The TG-ATS subscription list covers 22 cities in 14 states, plus Washington and Toronto, while BTA is blanketing 46 cities in 21 states. TG-ATS, however, takes in the larger cities, with some split-week stands but mostly one-to-three weeks each. BTA, operating through Broadway Theatre League subsidiaries throughout the country, covers mostly smaller communities on one or two-night or split-week bookings.

In addition to the TG-ATS and BTA setups, there are large subscription seasons under Civic Light Opera sponsorship in San Francisco and Los Angeles.

Yale's Curtis Canfield To Speak at Mass. Univ.

Amherst, Mass., Nov. 3.

Curtis Canfield, dean of Yale drama school, will be luncheon speaker at a theatre conference at the Univ. of Massachusetts here next Saturday (7). He will lead a discussion of a one-act play, "The Prince of Court Painters," by Constance D'Arcy Mackay, to be presented by three different drama groups.

Panel members will include Emily Hale, of the Northampton (Mass.) Circle Players; Dr. Osmond Strong, Concord, N. H.; John Williams, Mt. Hermon School faculty members, and Woodbridge Brown, Massachusetts Univ., moderator.

Malraux Regime French Theatres Make NSG Start

Paris, Nov. 3.

On the basis of the first few shows, the state-subsidized theatre setup recently installed by Minister of Culture Andre Malraux is a disappointment. Three theatres have opened under the new regime, and each has had a dud start. A fourth is still to launched.

The Odeon-Theatre de France has flopped with a long-winded, tedious early work of the late Paul Claudel, "Te e D'Or" ("Golden Head"). Written when the statesman-dramatist was 21, the play was never produced during his lifetime. Critics panned it and most first-nighters concurred in the negative reaction. However, Jean-Louis Barrault, actor-director in charge of the Odeon, has the keenly anticipated Jean Anouilh play, "La Petite Moliere," and Eugene Ionesco's "Rhinocerous" upcoming at the house.

The Theatre Recamier, where Theatre National Populaire head Jean Vilar is in charge with a policy of presenting experimental works by new playwrights, has a clinker with its initial entry, Armand Gatti's murky, ponderously symbolic "Le Crapaud-Buffle" ("The Horned Toad.")

The Comedie-Francaise, under orders to do more dramatic classics instead of the former reliance on farces, came up with a listless, poorly mounted edition of Sophocles' "Antigone," adapted by Andre Bonnard. It was rated as dreary.

Not yet unveiled and therefore not given initial assessment is the experimental theatre setup headed by playwright and Nobel Prize novelist Albert Camus.

MOLLY PICON'S LONDON 'MAJORITY OF ONE'

Molly Picon, star of the Yiddish and English language stage, will play the Gertrude Berg part in the British edition of "Majority of One," the Leonard Spigelgass comedy due to open Feb. 15 at an unspecified West End theatre. The play will be presented by original producers Theatre Guild and Dore Schary, in partnership with H. M. Tennent, Ltd.

Miss Picon opened last Saturday night (31) in the musical, "The Kosher Widow," at the Yiddish Anderson Theatre, N. Y.

Chi Univ. Theatre Maps Season of New Scripts

Chicago, Nov. 3.

The Chicago Univ. Theatre plans a full season of originals, mostly selections from entries in the 1959 Charles H. Sergel drama competition sponsored by the college.

The season starts next Friday (6) with "Pepel, the Unburied Russian," by Jim Damico, co-winner of the first prize. The other co-winner, "Yellow Loves," by Howard Sackler, will probably be produced later in the season.

The playwriting competition was started in 1934 and is held biennially. First prize is $1,000 and second is $500.

New Zealand Players Face 70G Season Loss; Eye Government Grant

Auckland, New Zealand, Oct. 27.

New Zealand's only permanent professional legitimate theatrical company, the New Zealand Players, is at the crossroads. The nine-year old group faces a $70,000 loss for the year, which could put it out of business.

Apart from some overseas shows which have drawn well at top prices, 1959 has been a tough year for live shows. The Royal Ballet, the Bolshoi Ballet Ensemble and the Czech Philharmonic Orchestra have played to capacity business in the main centres, but several revues, including the Tivoli "Pleasures of Paris" and the Otto Groen-sponsored "Linehan at Large" have closed on the road.

J. C. Williamson's touring musical, "Grab Me a Gondala," despite critical approval, barely got by. English comic Johnny Lockwood's attempt to re-establish permanent vaudeville here, with planned three--month runs in the main centres, is not holding up well.

Founded by a shoe-store heiress who handed it over to a trust after spending three years and $60,000 on the project, the Players have achieved their aim, during their existence, of bringing the live theatre to the New Zealand public, including those who live in country areas not normally visited by professional shows. A normal production plays to 10% of the population. It is said that the most successful London play does not reach more than 2% of that city's population. New Zealand's total population is

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Kronenberger Back As Time Mag Legit Critic

Louis Kronenberger is back as drama critic of Time mag. The reviewer-playwright took a leave of absence from the publication late last season for a teaching assignment at Harvard Univ.

Theodore Kalem handled the reviewing assignment during Kronenberger's absence.

Shows Abroad

Make Me an Offer

London, Oct. 20.

Theatre Workshop presentation of two-act musical by Wolf Mankowitz, with music and lyrics by Monty Norman and David Heneker. Direction, Joan Littlewood; decor, Voytek; arrangements, Gordon Franks. Features David Massey, Diana Coupland, Wally Patch, Dilys Laye, Meier Tzelniker. Opened Oct. 19, '59, at the Theatre Royal, Stratford, London; $1.47 top.

Charlie	Daniel Masse
Sally	Diana Coupland
Wendl	Meier Tzelniker
Sparta	Wally Patch
Gwen	Sheila Hancock
Redhead	Dilys Laye
Sweeting	Victor Spinetti
Mendel	Chuck Julian
Fred	Roy Kinnear
Moishe	Bernard Goldman
Horace	Milton Sills
Jack	Bernard Martin
Paddy	Tom Fletcher
Taffy	Howard Greene
John Tree	Martin Lawrence
Clerk	Howard Greene
Tripper	Marjorie Lawrence
Shoppers	Roberta Kirkwood, Merelina Kendall

The Theatre Workshop, which already has continuing West End straight-play successes in "A Taste of Honey" and "The Hostage," both moved from its home operation in the Stratford neighborhood of London, apparently has another transferrable hit in this new musical, "Make Me an Offer." Although the setting is parochial, it is sufficiently familiar.

Wolf Mankowitz, who wrote the book, has used his knowledge of the Wedgwood china business for the story of this brash, caustic story of cheapjack street trading. The locale is Portobello Rd., a London district noted for its adjacent antiques and junk, where the cut-price operators have a slow conscience in a quick deal.

The hero is a young, idealistic china dealer who is bewildered by the corner-cutting opportunists around him. Plagued by debts and domestic troubles, he finds himself becoming infected with the cynical attitude that a married man can't afford ethics. The musical becomes sort of multiple-cross symphony, and what may be exaggeration is given plausibility by Mankowitz's witty writing and Joan Littlewood's swift, firm staging.

Originally a short novel and then done as a film, "Make Me an Offer" has lost some of its warmth in this musical stage treatment, but has gained considerably in humor. It emerges as a blend of musical comedy and operetta with zest and ideas.

Composer-lyricists David Heneker and Monty Norman have turned out a couple of dozen numbers ranging from gently sentimental to blatantly cynical. "Portobello Road," "Love Him," "Business Is Business" and "I Want a Lock-Up" are among the standouts in a rhythmic and witty score. One scene, "The Auction," featured by a full-blooded vocal by Martin Lawrence, is a gem of imaginative writing and production.

Daniel Massey is likable as the gangling, baffled young hero, but pop singer Diana Coupland gives a lightweight performance as his wife, her first acting assignment. Meier Tzelniker is first-class as an unscrupulous trader who engineers a swindle of two Yanks.

As a redheaded aristocrat who moves into the seedy neighborhood and cleans up, Dilys Laye is sharply attractive, and Sheila Hancock is an instant click in the flamboyant, amusing part of a naive, curious blonde. Wally Patch, Bernard Goldman and Victor Spinetti also stand out in a generally capable cast.

There is an economy of scenery, but what there is catches the drab surrounds of this bright, offbeat yarn. *Rich.*

Schweyk im Zweiten Weltkrieg
(Schweik in World War II)

Frankfurt, Oct. 20.

Grosses Haus (Frankfurt City Theatre) presentation of nine-scene comedy-drama by Bertold Brecht, based on the novel, "The Good Soldier Schweik," by Jaroslav Hasek, with incidental songs by Hans Eisler. Staging, Harry Buchwitz; scenery and costumes, Teo Otto; conductor, Gerd Heidger. Stars Hanns Ernst Jaeger, Lola Muethel. At the Grosses Haus, Frankfurt; $4 top.

Hitler	Lothar Ostermann
Himmler	Guenter Skopnik
Goering	Emil Lohkamp
Goebbels	Hugo Knabe
Frau Kopecka	Lola Muethel
Storm Trooper	Hans Koettenich
Schweik	Hanns Ernst Jaeger
Porchazka	Herbert Mensching
Baloun	Hans Dieter Zeidler
Bread Man	A. Michael Rueffer
Kati	Violet Hepner
Anna	Marianna Lochert

Bertold Brecht's final play, completed in 1945, has finally had a stage production in Germany (although it was done last January by the Communist-controlled East Berlin television). It impresses as one of the noted author-director's best plays and a probable production staple for years to come.

The tragi-comedy, based on Jaroslav Hasek's minor-classic satirical novel of World War I, "The Good Soldier Schweik," has been updated to ridicule the Nazis, so for years it was considered too controversial for production in Germany. Now, 14 years after the death of Hitler and the mall of the Third Reich, the play is apparently acceptable, although it may provoke occasional incidents.

"Schweik" was originally produced here last spring, and was such a hit that it has been restaged as part of the fall-winter program at Frankfurt's Grosses Haus. It is likely to be done in other German cities, and perhaps in translation in other countries. The presentation here is part of a cycle of Brecht plays staged by Harry Buckwitz, starting 1952, including "The Listeners of Lukullus," "The Good Woman of Setzuan," "The Face of Simone Machard" and "Mother Courage."

As Schweik, the artfully simple Czech whose guilessness enables him to deride the Nazis and, when he's finally drafted and dies in action against the Russians, becomes an inspiration to the survivors who believe in individual liberty, Hanns Ernst Jaeger combines comedy and pathos. Lola Muethel is excellent as a cafe owner, and she sings the principal number, "The Song From the Moldau."

Lothar Ostermann is effectively fiery as Hitler, and his Nazi henchmen are also well played, as are most of the principal parts. Buckwitz has staged the play expertly. It's a heavy production, with a large cast and many scene changes, but is not prohibitively expensive for the government-supported theatres in Germany. *Haze.*

Becket ou L'Honneur de Dieu
(Becket or the Honor of God)

Paris, Oct. 9.

Marguerite Jamois production of two-part comedy-drama by Jean Anouilh. Staging by the author and Roland Pietri; scenery and costumes, Jean Denis Malcles; sound effects, Fred Kiriloff. Opened Oct. 8, '59, at the Montparnasse-Gaston Baty Theatre, Paris.

King Henry II	Daniel Ivernel
Thomas Beckett	Bruno Cremer
Archbishop	Henry Darberry
Bishop of Oxford	Henry Gaultier
Bishop of London	Charles Nissar
Bishop of York	Marcel-Vergne
Saxon Father	Andre Valtier
Saxon Girl	Nicolle Vassel
Gwendoline	Martine Sarcey
English Barons	Jacques Dannoville, Gerard Barrieu, Serge Bossac, Andre Weber
Little French Girl	Claire Sonval
Soldiers	Gerard Dournel, Francois Rossello
Little Monk	Pierre Pernet
Prevot	Lefevre-Bel
Guillaume de Corbeil	Marcel-Vergne
Officer	Gerard Dournel
Becket's Valets	Dominique Bernard, Benoit Isorni
Queen-Mother	Marcelle Ranson
Young Queen	Pascale de Boysson
King's Eldest Son	Marc Dekock
Page	Philippe Pierson
Monks	Francois Marie, Gerard Darrieu, Gerard Dournel
King Louis	Michel de Re
French Barons	Lefevre-Bel, Henry Darberry
Count d'Arundel	Serge Bossac
Pope	Henry Gaultier
Cardinal	Maurice Jacquemont
Guards	Andre Valtiet, Francois Rossello

"Becket ou L'Honneur de Dieu" is Jean Anouilh's best play to date. Even before opening and the critical praise, the word got around that this was an outstanding show, and there was a large advance sale. Since the preem it has become the hottest legit ticket in town. Not only the public, but foreign producers, actors and publishers are scrambling to get seats.

"Becket" registers on all levels. The script, though long, is packed with throbbing, potent drama. Imaginative staging by the author (assisted by Roland Pietri) and shrewd casting are important factors.

The play runs far beyond normal running time, starting at 8:45 and continuing, with only 10-minute intermission, until 12:20. But Anouilh, a master of stagecraft, has surpassed himself and there is no let-down.

Styles of staging and writing alternate throughout the evening. The audience hasn't a quiet or repetitious moment. There is a grave interlude of high tragedy, when Becket despairs of his heavy task. There are also stinging political quips of a lyrical kind that give the work a topical tinge. The French, the English, the Church, the army, all come in for sprightly satire. Even the more serious moments have a wide ironic edge. Though the play deals in part with sainthood, it has a bitter core of typical Anouilh.

"Becket" makes no pretense to historical accuracy. It is rather a psychological drama in costume. As he explains in a program note, Anouilh came upon the story of Henry II and Becket when he happened to buy a book about the Norman conquest. The conflict that split regal-clerical friendship gave him the idea of his play, and he says that he did little historical research on the project. Becket's tragedy is, of course, the subject of T. S. Eliot's verse drama, "Murder in the Cathedral."

Anouilh has drawn the two very different men in vivid scenes illuminated by brilliant dialog. Daniel Ivernel offers a powerful characterization of the blunt, gross, selfish Henry II, who pines for things beyond his animal understanding. Bruno Cremer is a perfect foil as the gentle Becket of aristocrat mind and heart.

Martine Sarcey as Gwendoline, Pascale de Boysson as the Young Queen, Marcelle Ranson as the Queen Mother, Pierre Pernet as the defiant young Monk who is slain with Becket on the cathedral alter, Michel de Re in the brief but important role of the conniving French king, give excellent support.

The Jean-Denis Malcles settings are ingenious and of vital importance to play's action, allowing changes from castle to battlefield and from forest to cathedral without delay, and in a stylized manner enchancing body and atmosphere. *Curt.*

L'Effet Glapion
(The Glapion Method)

Paris, Sept. 16.

Ludmila Vlasto presentation of three-act comedy by Jacques Audiberti. Direction, Georges Vitaly; setting, A. M Vargas. Stars Jacqueline Gauthier, Michel Roux, Jacques Dufilho. Opened Sept. 15, '59, at the Theatre La Bruyere, Paris; $3 top.

Monique	Jacqueline Gauthier
Blaise	Michel Roux
Captain	Jacques Dufilho

Despite its uneven quality, with strikingly funny scenes but slow, talky interludes, this imaginative farce by Jacques Audiberti should be good for a local run, particularly with its economical three-character operation. It's a doubtful adaptation prospect for Broadway, but might be an item for off-Broadway.

"L'Effet Glapion" is a sort of metaphysical or fantasy farce, switching back and forth between the past and present and daydreams and reality. The story, involving a young couple, shuttles between their hectic romance of a year before and their present state of happy marriage. The frequent transitions produce a staccato sense of pace, accented in Georges Vitaly's brisk direction.

Jacqueline Gauthier is charmingly diverting as the wife, Michel Roux is good as the husband and Jacques Dufilho makes skillful capital of the multiple role of a lecherous policeman, a gunman, an amorous court regent and assorted other characters. *Mosk.*

Danger, Men Working

Dublin, Oct. 20.

Abbey Players presentation of three-act drama by John D. Stewart. Direction, Ria Mooney; setting, Tomas MacAnna. Stars Ray MacAnally, T. P. McKenna. Opened Oct. 19, '59, at the Abbey (Queen's) Theatre, Dublin.

A building construction project is the locale and to some extent the subject of this new drama by John D. Stewart. An assortment of shrewdly observed and skillfully drawn characters arouse interest and before too long the story of whether the job will be finished on time holds audience attention.

Ray MacAnally makes a reasonably amiable figure of the unsympathetic buffoon who takes over the behind-schedule project and tries to run it according to the Army methods he knew as a Major in World War II. Michael O'Brien is in effective contrast as the veteran general foreman, Philip Flynn is menacingly obtuse as an employer's thug.

Ria Mooney's direction seems too gentle for such a rugged drama, and Tomas MacAnna setting of a construction office interior is realistic. "Danger, Men Working" is the Abbey's first play about labor relations, and it should be good for a run. *Mac.*

My Friend Judas

London, Oct. 22.

Arts Theatre Club (in association with F. E. S. Plays Ltd. & Michael Redgrave Productions Ltd.) presentation of three-act drama by Andrew Sinclair, adapted from his own novel. Direction, Fred Sadoff; decor, Paul Mayo. Opened Oct. 21, '59, at the Arts Theatre Club, London; $1.70 top.

Mr. Slythe	Gordon Phillott
Ben Birt	Dinsdale Landen
Winkie Lloyd-Lumsden	Jeremy Spenser
Judy Binns	Ann Lynn
Tats	Dudy Nimmo
Johnson Fruylen	Tony Church
Jimmy Reid-Smith	Mark Burns
Undergraduates	Peter Baldwin, Virginia Stride, Paul Vieyra
A Don	Frank Henderson
College Dean	Llewellyn Rees

Andrew Sinclair, the author of "My Friend Judas," is a Cambridge graduate and should know something about life at the celebrated university. Although he has presumably molded his characters on contemporary students, it is difficult to accept the picture which he presents, and embarrassingly bad dialog hardly helps. The show is not a likely contender for

(Continued on page 81)

Inside Stuff—Legit

Odile Versois, dropped last week from the cast of Kermit Bloomgarden's production of "The Fighting Cock," currently in rehearsal, must be paid full salary for the balance of the contract, unless she agrees to a settlement. Under Actors Equity rules, the run-of-the-play pact remains in force for the length of the Broadway run, to a maximum of next June 30, when all seasonal contracts expire. The Jean Anouilh play, starring Rex Harrison, is due Dec. 8 at the ANTA Theatre, N.Y., after a tryout tour.

It was explained that the French film-legit actress was released from the show because of her accent, which would have contrasted with the speech of the other players all either American or English. She has been replaced by Natasha Parry, who as the wife of Peter Brook, director of the comedy, is already familiar with the script.

Miss Parry's availability for the asignment was arranged by Brook via telephone with film producer Michael Powell, in England. The latter had Miss Parry under contract for his film, "Peeping Tom," which started shooting last Monday (2), but he released her and signed actress and former ballerina Moira Shearer as replacement.

Legit-tv actor Alfred Ryder filed a petition in bankruptcy last week in N.Y. Federal Court, listing liabilities of $611,331 and no assets. Among the liabilities is a claim for $600,000 damages, sought in a court suit brought by Wilde McInerney, as guardian of Noreen McInerney, 14, for injuries sustained in an auto accident in which Ryder was involved. The other liabilities cover medical bills, bank loans and personal notes, according to the petition.

Ryder is the husband of Kim Stanley, costar of "Cheri," at the Morosco Theatre, N.Y.

Show on Broadway

The Girls Against The Boys

Albert Selden presentation of two-act (19 sketches and numbers) revue; sketches and lyrics, Arnold B. Horwitt; music, Richard Lewine; additional music, Albert Hague. Sketch director, Aaron Ruben; dance and musical staging, Boris Runanin; dance music arrangements, John Morris; musical director, Irving Actman; orchestrations, Sid Ramin and Robert Ginzler; costumes, Sal Anthony; scenery and lighting, Ralph Alswang. Opened Nov. 2, '59, at the Alvin Theatre, N.Y.; $9.20 top Friday and Saturday nights, $8.05 weeknights.

Cast: Stars Bert Lahr, Nancy Walker; features Shelley Berman, Dick Van Dyke, Joy Nichols, Imelda De Martin, Richard France, June L. Walker, Maureen Dailey, Buzz Halliday, Mace Barrett; also includes Caroljane Abney, Sandra Devlin, Ray Pointer, Noel Schwartz, Martin Charnin, Bob Roman, Cy Young, Jo Ann Tenney, Rober LePage, Mal Throne, Mona Pivar, Al Fiorella, Margaret Cathright, Nina Popova, Mitchell Nutick, Beatrice Salten, Jim Sisco, Ellen Graff.

Musical numbers: "The Girls Against the Boys," "I Gotta Have You," "I Remember," "Where Did We Go? Out," "Overspend," "Light Travelin' Man," "Old Fashioned Girl," "Nobody Else But You."

Late in the second half of "The Girls Against the Boys," which opened at the Alvin Theatre on Monday night (2), Bert Lahr has a number affectionately spoofing old-fashioned leading-man-with-chorus-girls routines. There's not much to it, but it's delightful. Then, just before the finale, Lahr and Nancy Walker are in a sketch, almost completely in pantomime, of a blowzy, disgusted-with-each-other couple in a ragbag of a living room-kitchen-bedroom, and it's hilarious.

Except for those interminably delayed bits, however, "The Girls Against the Boys" is an uninspired, spiritless revue in the big and glittering fashion of a generation ago. The Arnold B. Horwitt sketches are mostly obvious and let-downish. Richard Lewine's music is mediocre, and Horwitt's lyrics are generally banal. Altogether, the revue lacks distinction and taste.

Lahr and Miss Walker do what they can, but even a talented clown needs lively material, so except for the fleeting individuality they can occasionally project, it's a discouraging evening. Lahr's old pro comic gift and experience is undeniable, of course, and he's moderately amusing as a harried husband conferring with a pretentious marriage counsellor, as a sentimental roue lamenting a lost nymphet love, a harassed plane passenger, and especially as the nostalgic stagedoor Johnny.

Similarly, Miss Walker is passably funny as a dutiful Japanese wife who learns about feminine equality as a luncheonette proprietress, a toe-dancing Eve engulfed in flowing tresses, and, of course, as the slatternly wife at dinner and bedtime. But only the two exceptional appearances by the stars bring the revue temporarily to life. Otherwise, the revue doesn't seem worth all the trouble and expense it involves.

Shelley Berman, a cabaret and television comic with a drily deadpan style, is curiously lacking in personal appeal, perhaps partly because he gives the impression of pressing so hard, but he finally does almost succeed in creating an illusion of character and pathos with his own monolog of an unattractive youth getting a telephone brushoff from an unseen girl.

Dick Van Dyke, a tall, toothy actor-comedian with a gift for eccentric characterization, is in and out of the sketches helpfully, while Joy Bailey, June L. Walker and Maureen Bailey are decorative comediennes, and Richard Frances and Imelda De Martin are capable dancers making the best of ordinary choreography.

There's no notable singing in the show, but when Sal Anthony's costumes are becoming, a few of the ensemble girls are good looking. Ralph Alswang's scenery is handsome and apparently mobile enough for practical purposes. Aaron Ruben's staging of the sketches seems competent.

In general, the theme of "The Girls Against the Boys" is expressed with more wit in James Thurber's New Yorker cartoons. *Hobe.*

Touring Shows

(Nov. 1-15)

Canadian Players (Cherry Orchard, Taming of the Shrew)—Univ. Aud., Bowling Green, O. (1); Univ. Aud., Kent, O. (2); College Aud., Greenville, Pa. (3); College Aud., Shippensburg, Pa. (4); College Aud., Indiana, Pa. (5); Univ. Aud., Newark, Del. (6); College Aud., Bloomsburg, Pa. (8); Coolidge, Wash. (9-10); College Aud., Harrisonburg, Va. (11); College Aud., Hollins, Va. (12); College Aud., Williamsburg, Va. (13).

Dark at the Top of the Stairs—Shrine Mosque, Peoria (2-3); Palace, South Bend (4-5); Paramount, Anderson, Ind. (6); Mem. Coliseum, Evansville, Ind. (7); Alumni Aud., Knoxville (9); Mem. Aud., Greenville, S. C. (10); Ovens, Charlotte (11-12); WRVA, Richmond (13-14).

Dear Liar—Iowa State Teachers College, Cedar Falls, Ia. (4); Music Hall, Omaha (5); Music Hall, K. C. (6); Kansas State Univ., Manhattan (7); Univ. of Kansas, Lawrence (9); State Teachers College, Emporia, Kan. (10); Aud., Denver (13-14).

Fighting Cock (tryout)—Walnut, Philly (12-14).

Fiorello (tryout)—Erlanger, Philly (2-14) (Reviewed in VARIETY, Oct. 21, '59).

Five Finger Exercise (tryout)—Playhouse, Wilmington (11-14).

Goodbye Charlie (tryout)—Shubert, Det. (2-7); Hanna, Cleve. (9-14) (Reviewed in VARIETY, Oct. 21, '59).

Hilary (tryout)—Hanna, Cleve. (2-7); Rivoli, Toledo (9-10); Colonial, Akron (11); Hartman, Columbus (12-14) (Reviewed in VARIETY, Oct. 21, '59).

J. B.—Colonial, Boston (2-14).

Jolly's Progress (tryout)—Locust, Philly (2-7); Wilbur, Boston (9-14) (Reviewed in VARIETY, Oct. 28, '59).

Look Homeward, Angel—Palace, Manchester, N. H. (1); Mem. Aud., Burlington, Vt. (2); Lafayette, Buffalo (4); Royal Alexandra, Toronto (5-7); Nixon, Pitt. (9-14).

Loss of Roses (tryout)—National, Wash. (29-14).

Mary Stuart—Paramount, Phoenix (2); Univ. Aud., Tucson (3); Music Hall, Houston (6-7); Civic, Chi (10-15).

Midnight Sun (tryout)—Shubert, New Haven (4-7); Locust, Philly (9-14).

Mighty Man Is He (tryout)—Capitol, Salt Lake City (2-3); Aud., Denver (5-7); American, St. L. (9-14) (Reviewed in VARIETY, Sept. 30, '59).

Most Happy Fella—White Coliseum, College Station, Tex. (3); Music Hall, Houston (4); Aud., Tahlequah, Okla. (7); Music Hall, K. C. (8); Forum, Wichita (10-11); Rindom Hall, Liberal, Kan. (12); Aud., McCook, Neb. (13); Municipal, Tulsa (15).

Music Man (2d Co.)—Shubert, Chi (2-14).

My Fair Lady (1d Co.)—Murat, Indpls. (2-7); Aud., L'ville (9-14).

Odd Man In (tryout)—Nixon, Pitt. (2-7); Lanier, Montgomery (9); Royal Columbus, Ga. (10); City Aud., Savannah (11); War Mem. Aud., Greensboro, N. C. (13-14) (Reviewed in VARITEY, Oct. 7, '59).

Only in America (tryout) — Forrest, Philly (2-14) (Reviewed in VARIETY, Oct. 28, '59).

Pink Jungle (tryout)—Alcazar, S. F. (2-7); Shubert, Det. (12-14) (Reviewed in VARIETY, Oct. 21, '59).

Saratoga (tryout)—Shubert, Philly (2-14) (Reviewed in VARIETY, Oct. 28, '59).

Silent Night, Lonely Night (tryout)—Shubert, New Haven (11-14).

Sound of Music (tryout)—Shubert, Boston (2-7, moves to N. Y.) (Reviewed in VARIETY, Oct. 7, '59).

Sunrise at Campobello — KRNT, Des Moines (2-4); Missouri, K. C. (5-7); Curran, S. F. (10-14).

Two for the Seesaw—Strand, Shreveport, La. (2-3); Municipal, N. O. (4-7); Alamo Heights High School, San Antonio (9-10); Harlingen (Tex.) Aud. (11); Municipal, Austin (12); New Downtown Municipal Aud., Dallas (14-15).

Visit—Shubert, Cincy (2-7); Music Hall, K. C. (9-10); Capitol, Salt Lake City (12-14).

West Side Story—Erlanger, Chi. (2-14).

World of Carl Sandburg—Lyric, Balto (2); Univ. of Va.; Charlottesville (3); Mosque, Richmond (4); Aud., Toledo (5); Carnegie Music Hall, Pitt. (6); Music Hall, Cleve. (7-8); Lincoln, Syracuse (10); Kleinhans, Buffalo (11); Royal Alexandra, Toronto (12-14).

Road Lively; 'Saratoga' $75,900 (9), 'Fiorello' $29,200 (7), 'America' 26G, 'Jolly' 24½G, Phila.; 'Roses' 13½G, D.C.

The road was generally perky last week, with several musical tryouts joining the touring tune smashes to bolster the total take. The pace is expected to continue brisk this week.

Of the tryout openings, "Fiorello" looks promising in Philly, but although trade is sellout there for "Saratoga," word is that the musical needs major polishing. "Jolly's Progress," also in Philly, looms as a questionable entry, and William Inge's "A Loss of Roses" is in serious trouble in Washington, as noted below.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Highest Tree, Colonial (D-T) (2d wk) ($5.50-$4.95; 1,550; $44,000) (Kenneth McKenna, Diana Douglas, Howard St. John, William Prince). Over $29,000 with Theatre Guild-American Theatre Society subscription. Previous week, $28,400.

Sound of Music, Shubert (MD-T) (3d wk) ($6.75-$6.25; 1,717; $60,000) (Mary Martin). Sellout at almost $59,500 with TG-ATS subscription (without discount). Previous week, $59,500.

CHICAGO

Music Man, Shubert (MC-RS) (38th wk) ($6.60-$5.50; 2,100; $71,458). Over $47,800. Previous week, $56,900.

Sunrise at Campobello, Blackstone (D-RS) (6th wk) ($5.95-$5.45; 1,447; $44,300) (Ralph Bellamy). Over $44,300. Previous week, $42,500 with subscription.

West Side Story, Erlanger (MD-RS) (4th wk) ($7-$6; 1,380; $50,833). Nearly $49,200 with TG-ATS subscription. Previous week, $49,900.

DETROIT

Goodbye, Charlie, Shubert (C-T) $4.50; 2,050; $42,000) (Lauren Bacall). Drew three favorable reviews (Taylor, Times; Callaghan, Free Press; Mossman, News), grossed over $36,000 with TG-ATS subscription. Previous week, $42,000 at the Nixon, Pittsburgh.

LOS ANGELES

Mary Stuart, Biltmore (D-RS) (2d wk) $5-$4.40; 1,636; $46,000) (Eva LeGallienne, Signe Hasso). Nearly $30,000. Previous week, $19,000.

MADISON, WIS.

My Fair Lady, Orpheum (MC-RS) (Michael Evans, Diane Todd). Nearly $80,700. Previous week, $61,000 at the Music Hall, Omaha.

NEW HAVEN

J.B., Shubert (D-RS) ($4.80; 1,650; $28,000) (Basil Rathbone). Over $26,900 for five performances Wednesday-through-Saturday (28-31). Previous week, $28,300 with twofers, at the ANTA, New York.

PHILADELPHIA

Fiorello, Erlanger (MC-T) (1st wk) ($6.50-$5.50; 1,884; $61,000). Opened Wednesday night (28) to two favorable notices (Gaghan, News; Murdock, Inquirer) and one pan (Schier, Bulletin); grossed nearly $29,200 for six performances and one preview.

Jolly's Progress, Locust (D-T) (1st wk) ($5-$4.50; 1,418; $40,000) (Eartha Kitt, Wendell Corey). Opened Oct. 26 to two second-string pans (O'Brien, News; Wilson, Inquirer) and one mixed (de Schauensee, Bulletin); grossed nearly $24,500 for first eight performances with TG-ATS subscription.

Only in America, Forrest (CD-T) (2d wk) ($5.40-$4.80; 1,760; $40,000). Nearly $26,000 with TG-ATS subscription. Previous week, $16,000.

Saratoga, Shubert (MC-T) (1st wk) ($7.50-$6; 1,884; $67,400) (Howard Keel, Carol Lawrence). Opened Oct. 26 to one mixed notice (Murdock, Inquirer) and two pans (Gaghan, News; Chrier, Bulletin); grossed nearly $75,900 for eight performances and Sunday (25) preview.

Tenth Man, Walnut (D-T) (3d wk) ($5.40-$4.80; 1,340; $30,000). Over $19,700. Previous week, $23,300.

PITTSBURGH

Hilary, Nixon (C-T) ($5; 1,760) (Joan Fontaine). Drew three pans (Cohen, Post-Gazette; Krug, Sun-Telegraph; Monahan, Press); grossed nearly $12,300. Previous week, $15,700 for eight-performance split.

SAN FRANCISCO

Mighty Man Is He, Geary (C-T) (3d wk) ($4.85-$4.30; 1,550; $40,000) (Nancy Kelly). About $14,000. Previous week, $16,000.

Pink Jungle, Alcazar (MC-T) (3d wk) ($6.50-$5.95; 1,147; $42,338) (Ginger Rogers). Nearly $42,200 again.

Show Business, Curran (R-T) (2d wk) ($6-$5.50; 1,758; $55,000) (Carol Channing). Over $40,200. Previous week, $32,600.

ST. LOUIS

Visit, American (D-RS) (Alfred Lunt, Lynn Fontanne). Nearly $31,300. Previous week, $36,200 at the Shubert, Detroit.

WASHINGTON

Loss of Roses, National (D-T) (1st wk) ($5.25-$4.60; 1,677; $43,200) (Shirley Booth). Opened Oct. 29 to three mixed notices (Carmody, Star, Coe, Post; Donnelly, News); grossed nearly $13,500 for first four performances. Miss Booth is withdrawing, effective Nov. 14, with Betty Field the likely replacement.

SPLIT-WEEKS

Dark at the Top of the Stairs (D-RS) (Joan Blondell). Totalled over $21,800 with Broadway Theatre Alliance subscription, on six performances, as follows: Orpheum, Springfield, Ill., Oct. 26, one, $7,200; Orpheum, Davenport, Oct. 27-28, two, $5,600; H.S., Appleton, Wis., Oct. 29, $3,700; Munic. Aud., St. Paul, Oct. 30-31, two, $5,300. Previous week, $34,400 in seven-performance split.

Dear Liar (DR-RS) (Katharine Cornell, Brian Aherne). Grossed over $10,500 for two performances, Oct. 28-29, at the Riverside, Milwaukee, and had $3,500 guarantees respectively for one-nighters Oct. 26 at Eastern Illinois Univ., Charleston, and Oct. 31 at the Stokie School, Winnetaka, Ill. Previous week, $29,900 for four-performance split.

Look Homeward, Angel (D-RS) (Miriam Hopkins). Totalled nearly $36,300 with BTA subscription in six performances, as follows: Paramount, Springfield, Mass., Oct. 26, single, $8,200; Poli, Worcester, Oct. 27, single, $10,400; Bushnell Aud., Hartford, Oct. 28, single, $3,500; Empire, New Bedford, Oct. 29, single, $4,700; Memorial, Providence, Oct. 30-31, two, $9,400. Previous week, $17,200 for five performances with TG-ATS subscription at the Playhouse, Wilmington.

Odd Man In (C-T) (Ann Sheridan, Scott McKay, Michael Clarke-Laurence). Totalled nearly $24,700 with BTA subscription for six performances, as follows: H.S., Huntsville, Ala., Oct. 26, single, $4,700; Tower, Atlanta, Oct. 27-29, three, $13,100; Memorial Aud., Greenville, S.C., Oct. 30, single, $5,400; Township Aud., Columbia, S. C., Oct. 31, single, $1,500. Previous week, $23,800 for a six-performance split.

Two for the Seesaw (CD-RS) (Hal March). Totalled almost $27,300 with BTA subscription, for six performances, as follows: Central Sr. H.S., Springfield, Mo., Oct. 25, single, $5,100; Robinson Aud., Little Rock, Oct. 27-28, two, $12,300; Ellis Aud., Memphis, Oct. 29-31, three, $9,900. Previous week, $33,300 for six-performance split.

20% TOURIST TRADE FOR SANTA FE OPERA

Albuquerque, Nov. 3.

Santa Fe Opera audiences are up 20% over last season. A total of 17,000 persons attended 25 performances of various operas this past summer, about 3,000 persons more than the 1958 season. This was the opera's third season.

Shows are staged in the Redwood Theatre, five miles north of Santa Fe in the outdoor auditorium.

All operas are performed in English and attracted quite a few tourists. About 20% of attendance were from out-of-state.

Mechanical Difficulties Mean 20-Word Reviews

Washington, Nov. 3.

Washington Post drama critic Richard L. Coe has been held to a mere 20-word summary for morning-after legit reviews for the last two Broadway-bound offerings at the National Theatre because of his AM newspaper's tentative mechanical difficulties.

When the National switches to an 8 p.m. curtain (from the present 8:30) for the remainder of the season with the next production, "Five Finger Exercise," Coe expects to manage a full opening-night review. The problem is a press room deadline moveup from 11:45 p.m. to 11:15 this fall, and Coe refuses to review a play he hasn't seen until the end. He, therefore, devised a scheme of running a picture, with the right to change 20 words of the cutlines for the final edition to capsule his verdict. A complete review follows the next day.

The critic figures there's irony in the scientific and mechanical strides of newspaper publishing. "Years ago," he notes, "I used to have a 1:30 deadline. But that was before the Post bought all this modern equipment." New presses on order and expected next August are supposed to return the previous 11:45 p.m. deadline, he says.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

All King's Men, E. 74th St. (10-16-59).
Billy Barnes, Carnegie (6-9-59).
Boy Friend, Cherry Lane (1-25-58).
Connection, Living Th'tre (Rep) (7-15-59).
Deirdre of Sorrows, Gate (10-14-59).
Enemy of the People Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Legend of Lovers, 41st St. (10-27-59).
Lend An Ear, Renata (9-24-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mis-Guided Tour, Downtown (10-12-59).
Our Town, Circle in Square (3-23-59).
Orpheus, Gramercy Art (10-5-59).
Shadow & Substance, Tara (11-3-59).
Summer 17th Doll, Players (10-13-59).
Three Sisters, Fourth St. (9-21-59).
U.S.A., Martinique (10-28-59).
Threepenny Opera, de Lys (9-20-55).
Vincent, Cricket (9-30-59).
Waltz of Toreadors, Sullivan St. (4-6-59).

SCHEDULED OPENINGS

Tonight Improvise, L'v'ng Th'tre (11-6-59).
No Trifling, St. Marks (11-9-59).
Guitar, Jan Hus (11-10-59).
Ballad Jazz St., Mews (11-11-59).
Big Knife, 7 Arts (11-12-59).
Dinny & Witches, 1 Sher. Sq. (11-17-59).
Mary Sunshine, Orpheum (11-16-59).
Lysistrata, Phoenix (11-24-59).
Peer Gynt, Phoenix (1-12-60).
Deseret, Anderson (1-26-60).
Winterset, Phoenix (3-1-60).
Henry IV, Part 1, Phoenix (4-19-60).

CLOSED

Power of Darkness, York (9-29-59).

LOS ANGELES

Carnival Island, Ebony (9-29-59).
Enemy of People, Civic (9-22-59).
Firebrand, Stage Society (10-16-59).
George Dillon, Players Ring (10-20-59).
Girls in 509, Gallery (9-25-59).
Iceman Cometh, H'wood Centre (9-18-59).
Murder in Barn, Las Palmas (8-25-59).
My Sister Eileen, Valley (10-23-59).
Summer 17th Doll, Bev. Hills (10-23-59).

SCHEDULED OPENINGS

Our Town, Pasadena (11-6-59).
Night Circus, Th'tre Arts (11-12-59).
Our Town, Pasadena Playh'se (11-5-59).
Time Remembered, N. H'wood (11-14-59).
Hatful of Rain, Valley (11-27-59).
Design Living, Stg. Society (12-15-59).

CLOSED

Paint Fingers, Horseshoe (9-18-59).

Scheduled B'way Preems

Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-16-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
Loss of Roses, O'Neill (11-26-59).
5 Finger Exercise, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
Fighting Cock, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).
Greenwillow, Alvin (3-3-59).

LONDON SHOWS

(Figures denote opening dates)

Aspern Papers, Queen's (8-19-59).
Aunt Edwina, Fortune (11-3-59).
Blue Magic, Prince Wales (2-19-59).
Clown Jewels, Vic. Palace (3-5-59).
Compleisant Lover, Globe (6-18-59).
Crooked Mile, Cambridge (9-10-59).
Edwardians, Saville (10-15-59).
Farewell, Eugene, Garrick (6-5-59).
Fine Fettle, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
French Mistress, Princes (6-4-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Kensignton SQ's, W'stm'nst'r (10-13-59).
Les Freres Jacques, Adelphi (10-28-59).
Lock Up Daughters, Mermaid (5-28-59).
Look After Lulu, New (7-29-59).
Marriage-Go-Round, Piccadilly (10-29-59).
Merry Widow, Coliseum (9-1-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
My Friend Judas, Arts (10-21-59).
One More River, Westminster (10-6-59).
Pleasure His Co., Haymarket (4-23-59).
Pieces of Eight, Apollo (9-23-59).
Repertory, Old Vic (9-3-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Rollo, Strand (10-27-59).
Salad Days, Vaudeville (8-5-54).
Simnle Spyman, Whitehall (3-19-58).
Sound of Murder, Aldwych (8-5-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).

SCHEDULED OPENINGS

Suddenly Spring, Duke York's (11-4-59).
Glimpse of Sea, Lyric, H'smith (11-10-59).
Suzie Wong, Prince Wales (11-17-59).
Cyrano de Bergerac, Adelphi (11-18-59).
Rosmersholm, Royal Ct. (11-18-59).
Man's Job, Arts (11-18-59).

B'way Dips, But 5 Shows Sell Out; 'Along' Smash $64,516, 'Cheri' $20,800, 'Peninsula' $27,200, 'Fleecing' $15,400

Broadway skidded last week, but as usual the solid sellouts weren't affected, and one or two under-capacity entries held their own. Prospects for this week are slightly better.

There were five capacity productions last week: "Gypsy," "La Plume de Ma Tante," "Marriage-Go-Round," "Miracle Worker" and "Take Me Along." Two shows closed last week and three openings this week, as detailed below.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Cheri, Morosco (C) (3d wk; 24 p) ($6.90-$7.50; 999; $39,799) (Kim Stanley, Horst Buchholz). Over $20,800. Previous week, nearly $31,500.

Destry Rides Again, Imperial (MD) (28th wk; 220 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Nearly $54,100. Previous week, over $64,000.

Drop of a Hat, Golden (R) (4th wk; 28 p) ($6.90; 800; $30,000) (Michael Flanders, Donald Swann). Almost $24,300. Previous week, over $24,300. Shifts to seven-performance schedule this week, reducing the potential gross capacity to $26,800.

Flower Drum Song, St. James (MC) (48th wk; 384 p) ($8.05; 1,615; $63,752). Just $63,500. Previous week, another $63,800.

Gang's All Here, Ambassador (D) (5th wk; 34 p) ($6.90-$7.50; 1,155; $41,562) (Melvyn Douglas). Over $35,100. Previous week, nearly $36,500.

Golden Fleecing, Miller's (C) (3d wk; 20 p) ($6.90; 940; $32,100) (Tom Poston). Over $15,400. Previous week, over $15,300.

Gypsy, Broadway (MC) (24th wk; 187 p) ($8.60-$9.40; 1,900; $82,900) (Ethel Merman). Over $81,400 with parties. Previous week, nearly $81,500.

Heartbreak House, Rose (CD) (2d wk; 12 p) ($6.90-$7.50; 1,162; $45,284) (Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price). Nearly $37,400 with parties. Previous week, over $41,200, for first eight performances.

La Plume de Ma Tante, Royale, (R) (47th wk; 375 p) ($8.05; 1,050; $44,500) (Robert Dhery). Almost $44,900 again. Previous week, almost $44,900.

Majority of One, Barrymore (C) (37th wk; 296 p) ($6.90; 1,067; $41,807) (Cedric Hardwicke, Gertrude Berg). Over $39,200. Previous week, over $41,000.

Marriage-Go-Round, Plymouth, (C) (40th wk; 311 p) ($6.90; 1,062; $42,416) (Charles Boyer, Claudette Colbert). Over $42,900 again. Previous week, over $42,900.

Miracle Worker, Playhouse (D) (2d wk; 12 p) ($6.90; $7.50; 994; $36,500) (Anne Bancroft, Patricia Neal, Torin Thatcher). Nearly $35,700. Previous week, nearly $35,000 for first eight performances.

Much Ado About Nothing, Lunt-Fontanne (C) (7th wk; 50 p) ($7.95; 1,402; $60,000) (John Gielgud, Margaret Leighton). Previous week, over $53,400.

Music Man, Majestic (98th wk; 780 p) ($8.05; 1,626, $71,000). Over $70,000. Previous week, nearly $71,300.

My Fair Lady, Hellinger (MC) (190th wk; 1515 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $69,600. Previous week, almost $70,500.

Pleasure of His Company, Music Box (C) (54th wk; 450 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Leo G. Carroll, Walter Abel). Nearly $22,900. Previous week, nearly $30,300.

Raisin in the Sun, Belasco (D) (34th wk; 270 p) ($6.90; 967; $35,300). Almost $28,600. Previous week, nearly $32,000.

Redhead, 46th St. (MD) (38th wk; 300 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $53,300, with Miss Verdon missing the Wednesday-Thursday night performances because of illness. Previous week, almost $62,300.

Sweet Bird of Youth, Beck (D) (34th wk; 271 p) ($6.90; 1,280; $47,963). (Paul Newman, Geraldine Page, Sidney Blackmer). Over $34,500. Previous week, over $39,300.

Take Me Along, Shubert (MC) (2d wk; 12 p) ($8.60-$9.40; 1,453; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). House record $64,516 for first full week. Previous week, over $47,000 for first four performances and two previews.

Warm Peninsula, Hayes (C) (2d wk; 15 p) ($5.75-$6.90; 1,139; $39,000) (Julie Harris, June Havoc). Nearly $27,200 with parties. Previous week, almost $31,300 for first seven performances and one preview.

World of Suzie Wong, Broadhurst, (D) (55th wk; 439 p) ($6.90; 1,214; $47,400). Over $27,900 with two-for-ones. Previous week, nearly $30,700 with twofers.

Miscellaneous

Once Upon a Mattress, Phoenix, (MC) (25th wk; 200 p) ($4.60; 1,150; $29,382). Over $22,100. Previous week, almost $22,000. Closes Nov. 15.

Closed Last Week

Great God Brown, Coronet (D) (4th wk; 32 p) ($4.60; 1,101; $30,900). About $21,000 with Phoenix Theatre subscription. Previous week, $18,500. Closed last Sunday night (1) at a loss of around $60,000.

Two for the Seesaw, Booth (CD) (94th wk; 750 p) ($6.90; 780; $32,300) (Jeffrey Lynn, Lee Grant). Nearly $12,700 with twofers. Previous week, $15,200. Closed last Saturday night (31) at a profit of about $570,000 thus far on an $80,000 investment (see separate story).

Opening This Week

Girls Against the Boys, Alvin (R) ($9.20-$8.05; 1,453; $60,462) (Bert Lahr, Nancy Walker). Albert Selden production opened last Monday night (2) to one moderately favorable notice (Funke, Times) and six pans (Aston, World-Telegram; Chapman, News; C[illegible]n, Mirror; Kerr, Herald [illegible]e; McClain, Journal-American; [illegible]atts, Post). Has about $40,000 advance spread over eight weeks.

Highest Tree, Longacre (D) ($7.50-$6.90; 1,101; $38,500) (Kenneth McKenna, Diana Do[illegible]las, Howard St. John, William [illegible]ce). Theatre Guild & Dore Schary production opens tonight (Wed.).

Tenth Man, Booth (D) ($7.50-$6.90; 807; $33,000). Arnold St. Subber & Arthur Cantor production opens tomorrow night (Thur.).

West End Bits

London, Nov. 3.

Anne Heaton, the ballerina who recently retired because of foot arthritis, will attempt a comeback in the pantomime, "Aladdin," at the Coliseum this Christmas.

Lester Ferguson will be Principal Boy in "Puss In Boots" at the Grand, Wolverhampton. He will be the first Yank male to play a principal in panto.

The late **Sonnie Hale's** play, "The French Mistress," is to be filmed by the **Boulting Brothers** and **Jack Hylton**. His newer "The Kensington Squares" is being dickered for by **Mario Zampi**.

Bertie Meyer is hoping to stage "The Little Doctor," with **Richard Attenborough** starring. It's **Ronald Adam's** play about Crippen.

Jack Hawkins will soon be on the stage again after an eight-year film absence. The play's called "A Lizard On The Rocks."

When **Dickie Henderson** returns from a tv stint in the U. S., he'll go into rehearsals for a new **Jack Hylton** musical, "When In Rome . . ."

Alastair Sim returns from film acting assignments to present (with **E. P. Clift**) and also to direct a new whodunit called "A Clean Kill" by **Michael Gilbert**. Currently on tour, it stars **Peter Copley** and **Rachel Roberts**.

Jerome Whyte is busy auditioning talent for "The Flower Drum Song," which is to open March 24 at the Palace Theatre.

David Pelham is huddling with author **Hugh Hastings** over the production of his new play, "The Purple Patch." Meanwhile, Pelham stars **Jill Bennett** and **Paul Daneman** in two **Willis Hall** one-acters, opening next Tuesday (10) at the Lyric Hammersmith.

Negotiations are on for another Open Air Theatre in London, a 1,500-seater at Bishop's Park, Fulham. The Regent's Park al fresco operation has become a fixture.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (C). Producer, Chandler Cowles (36 W. 56th St., N.Y.); director, Sidney Lumet; production assistant, Judy Peabody. Cast of 42. Available parts: sexy femmes 20-25; athletic men, 25-30, over six feet tall. Good diction required. Also available part for attractive teenage girl. Send resume and photo to producer, by mail only.

"Candles in the Rain" (D). Producers, James Melton, Garry Simpson & John Robert Lloyd (220 Central Park South, N.Y.). Available parts: Italian types; boy, 9, small, dark, intense. Mail photo and resume to producers; do not phone or visit in person.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Girl from Outside" (MD). Producer, George Cayley; casting agent, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting agent.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Will consider photo and resume from general talent by mail only. Send to producers.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls about five feet (Karen Moore now playing the part); femmes, five feet-two inches or less (Jacqueline Mayo now playing it); several small boys, about 48-50 inches tall; several older boys, under five feet-eleven inches who can play teenagers. All must sing and dance.

"How to Make a Man" (C) Producers, Jay Garon & Morgan Wilson (224 E. 33rd St., N. Y.). Accepting photo and resume from young actors under 5 feet, 11 inches. Mail to producers, do not phone or visit; not seeking applicants at present.

"Irma La Douce" (MC). Producers, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: young character tenor-actor; young character male singer-dance, also good at tumbling. Apply through agents only. Seeking Negro Baritone, character, West Indian appearance. Mail photo and resume to casting director.

"Joshua Tree" (D). Producer, Richard Barr; director, Jose Ferrer (375 Park Ave., N. Y.). Available parts: police official, mid-40's; policeman, late 20's; insurance agent, mid-30's; elderly Scotch children's nurse; boy, to appear 5, vivacious; Negro maid, warm. Mail photo and resume to producer, c/o director at above address (mailing address only). Casting to begin in November.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro youth, early 20s, virile, handsome. Mail photo and resume to casting director. Script of the play is available in bookstores.

"There Was a Little Girl" (D). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.). Available parts: femme lead, 18, sensual looking blonde, well-to-do Philadelphian; girl, 15, pert, calculating; man, 50, slightly balding, sympathetic, ineffectual; femme, 45, attractive, amiable, self-possessed; man, 23, handsome, well-dressed, leading lady's fiance; two boys, 16, crazy about girls, tape-recording and Shakespeare; man, about 21, tough-handsome; black leather jacket type; man, 35-40, from Carolina, slight accent, publishes small magazine; police lieutenant. Mail photo and resume to producers or be submitted thru agent. Do not visit.

"World of Suzie Wong" (MC). Producers, David Merrick, Seven Arts Productions & Mansfield Productions; casting director, Michael Shurtleff (c/o Merrick, 246 W. 44th St., N.Y.). Seeking actors and actresses with Oriental appearance. Mail photo and resume to casting director.

OFF-BROADWAY

"The Beautiful People" (D). Producer, Equity Library Theatre Production; director, Mesrop Kesdekian. Casting, ELT Rehearsal Hall (11 W. 18th St., N. Y.) Nov. 5, at 6-10 p.m.; Nov. 6-7, at 10 a.m.-4 p.m. Bring membership cards. Available parts: male lead, 15, medium height, plays piano, imaginative; femme lead 17, attractive, naive, must convey the impression of innocent first love; male lead, 60's, powerful build, poetic quixotic, impulsive, emotional; femme, about 50, small, attractive, must knit, play comedy; male, 50's, small, neat, sad, hen-pecked; male, 45-55, medium height, gentle drunk, no longer confident; priest, 50-60, strict, familiar with human frailty; male bit, 19, must play cornet; male walk-on, about 21, homeless. Script available at Samuel French (25 W. 45th St., N. Y.).

"Gay Divorce" (MC). Producer, New Princess Co.; director Gus Schirmer Jr.; casting director, Forrest Carter (211 E. 62d St., N.Y.). Available parts; sexy blonde, 26-30, large; dumb blonde, 20-30. Mail photo and resume to casting director.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N. Y.

"Lend An Ear" (R). Producers, Stephan Slane & Jenny Lou Law (c/o Renata Theatre, 144 Bleecker St., N. Y.). Auditions for replacements, 6-7 p.m. Wednesdays, at the theatre.

Producer's assistant needed, male or femme, go-getter, who wants to become producer, can learn every phase of producing. Phone for appointment today (Wed.) from 5:30-7:30 p.m.; AL 4-5077.

"Time Is a Thief" (D). Producer, Beverly Zarling (113 W. 42d St., N.Y., 36); director, Luis Martinez. Available parts: male character lead, 55-65, big, husky, must be name or semi-name; male lead, 25-35, name or semi-name; femme character lead, mid-50's, small, round, proud, genteel; second male lead, early 30's, tall, strong, handsome; femme, late-20's, fragile, warm, attractive; character man, mid-50's, small, meticulous; femme, late 20's, good-looking, girl in late-20's, down to earth; Negro youth, 12-14; Oriental youth, 12-14; middle-aged character woman, plump, small; male, early 30's, solid, rugged. Mail photo and resume to producer, do not phone or visit.

TOURING

"La Plume De Ma Tante" (MC). Producers, David Merrick & Joseph Kipness (246 W. 44th St., N.Y.); casting director, Michael Shurtleff; stage manager, Harold Store. Available parts: several femme dancers, five feet, six inches, little point work; femme, tall, blond, soprano; male, five feet, nine inches, bass baritone; male, fat, under six feet, pantomime; femme, tall, dark, for specialty dances; femme, small, blond, ballet background, for specialty dances; male, singer-dancer, about five feet, five inches. Knowledge of French not necessary, but Continental looks preferred. Mail photo and resume to stage manager, c/o casting director.

FOREIGN

"Ol' Man Satan" (MD). Producer Luben Vichy; author and casting representative, Donald Heywood (211 W. 53d St., N. Y.). Negro-cast musical being cast for projected London presentation. Available parts: Moses; male and femme dancers. Mail resume and photos to Heywood, at above address. (See also Broadway production, listed above.)

SHOWS IN REHEARSAL

BROADWAY

"Fighting Cock" (CD). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Free & Easy" (D). Producer, Stanley Chase (139 W. 44th St., N.Y.; JU 6-5541).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

OFF-BROADWAY

"Ballad of Jazz Street" (D). Producer, Stella Holt (325 W. 87th St., N. Y.; EN 2-7414).

"Dinny and the Witches" (MD). Producers, Jess Kimmel & Alfred Stern (1 Sheridan Square, N.Y.).

"Little Mary Sunshine" (MC). Producers, Frank Bollinger, Cynthia Baer & Robert Chambers (50 E. 10th St., N.Y.).

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.), Eleanore Saidenberg & Daniel Hollywood.

"Beg, Borrow or Steal" (MC). Producer, Eddie Bracken (c/o Courtney Burr, 58 W. 57th St., N. Y.; CI 5-9151).

"Birds of Summer" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895.

"Captains and the Kings" (D). Producer, David March (200 W. 57th St., N. Y.).

"C'Est La Vie" (MC). Producer, Charles K. Peck (200 W. 57th St., N. Y.; CI 5-0450).

"Come Spring" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Con Amore" (CD). Producer, Jed Harris (19 E. 53d St., N. Y.; PL 8-1109).

"Dream Girl" (MC). Producer, Cy Feuer & Ernest H. Martin (150 E. 52d St., N.Y.).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141).

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Flowers of Evil" (D). Producer, Leona Gould (temporarily: 23 E. 74th St., N. Y.).

"Good Soup" (La Bonne Soupe) (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild (5 E. 76th St., N. Y.) and George Brandt.

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"Hundred Yard Dash" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895).

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Jazz Train" (MC). Producer, Al Nano (300 E. 44th St., N. Y.).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"Last Days of Lincoln" (D) Producer, Alexander H. Cohen, (40 W. 55th St., N. Y., CI 6-0594).

"Laurette" (D). Producer, Alan Pakula (temporarily: 3 E. 54th St., N. Y.).

"Leaven of Malice" (C). Producer, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Lovely Light" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.: CI 5-0500).

"Lucky Jim" (D). Producer, Don Herbert (745 Fifth Ave., PL 1-1290).

"Lysistrata" (MD). Producers, Richard Krakeur & Lysistrata Productions (47 E. 74th St., N. Y.; UN 1-0941).

"Mad Avenue" (D). Producers, Tony Faillace (59 E. 54th St., N. Y.) & Howard Henkin.

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N. Y., LO 3-0380).

"Sweet Night Remembered" (D). Producers, Martin Gabel & Henry Margolis (430 Madison Ave., N.Y.).

"Tattooed Countess" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Thurber Country" (C-D). Producers, Michael Davis, Helen Bonfils & Haila Stoddard (16 W. 55th St., N. Y.).

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

"Trumpet Calling" (D). Producer, Eddie Dowling (130 W. 44th St., N. Y.).

"Tumbler" (D) Producers, Playwrights Co., (745 Fifth Ave.; PL 3-7500) & Laurence Olivier.

"Viva Madison Avenue" (C). Producer, Selma Tamber (35 W. 53d St., N. Y., JU 6-1890.

OFF-BROADWAY

"Alley of the Sunset" (D). Producers, Wayside Productions (MU 4-5683).

"Come Share My House" (D) Producers, Richard Karp & Gayle Hinckey (100 Seventh Ave. S., N. Y.).

"Sive" (D). Producers, Irish Players (c/o Seven Arts Centre, 120 Madison Ave., N.Y.).

SIGNED

BROADWAY

"Andersonville Trial": Ian Keith, Curt Conway, Heywood Hale Broun, Bruce MacKay.

"Fighting Cock": Claude Gersene, Brockman Seawell, Natasha Parry (succeeding, Odile Versois).

"Cheri": Janet Ward (succeeding, Maria Gambarelli).

"Highest Tree": Elizabeth Cole.

"Goodbye Charlie": Sarah Marshall (understudy for Lauren Bacall and Cara Williams).

"Joshua Tree": Louis Hayward, Ruth Ford, Zachary Scott.

"Midnight Sun": Robert Dowdell, Alma Slocum.

"Sweet Bird of Youth": Glenn Stensel (succeeding, Bruce Dern).

"Thurber Country": Tom Ewell.

OFF-BROADWAY

"Ballad of Jazz Street": Strawberry Runell, William Kee, Roy Adams, Lincoln Kilpatrick.

"Big Knife": Sidney Kay.

"Curtains Up": John Wallowitch.

"Guitar": Harriet Higgins, Murray Gitlin, Bill Pierson.

"Little Mary Sunshine": Mario Siletti, Elizabeth Parish, John Anderson.

"Three Sisters": Albert Paulsen (succeeding, Gerald Hiken).

TOUR

"J. B.": Basil Rathbone, Michael Higgins, Frederick Worlock, Eulalie Noble, James Ray, Richard Kuss, Ron Cummins, Elaine Martin, Christopher Bergen, Ann Dere, Mary Riddle, Elaine Ivans, Laura Pierpont, Marianna Courtney, Bert Conway, Ivor Francis, Gene Gross.

Films

Dela McCarthy Assoc. 41 E. 67th St., N. Y.). Casting, Colin D'Arcy. Submit photo and resume for consideration.

Opera

"Deseret." Producer, Warren Steibel (c/o Phyllis Anderson Theatre, 2d Ave. & 4th St., N.Y.) Opera in English, without chorus or ballet, alternating companies will be selected. Parts available: lyric dramatic soprano lead, 19; baritone lead, 61, dynamic, romantic tenor lead, contraito, 45, warm motherly; baritone, 50's, stern; dramatic soprano, 40, sympathetic. Mail photo and resume to producer, c/o theatre.

Television

"Author-Author." Producers, Dave Fein & Arnold Kane (c/o ABC Little Theatre, 240 W. 44th St., N.Y.). Pilot to be taped about mid-November. Accepting photo and resume by mail only, from new faces of general talent. Send to producers at above address.

"Camera Three." educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Casting director, Paula Hindlin (524 W. 57th St.).

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N. Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 575 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Art Thebado, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayers & Sons, Inc. (30 Rockefeller Plaza, N.Y.); casting director, Guy Wallace. Accepting photo and resume of general talent applicants by mail only for appointment. Won't see applicants without appointments.

"Play of the Week." Producer, Lewis Freedman; associate producer, Henry Weinstein; casting director, Marc Merson (WNTA-TV, 10 Columbus Circle, N.Y.). Accepting photo and resume of general talent, by mail only.

"Robert Herridge Theatre" CBS-TV; producer Robert Herridge. Mail photo and resume to casting director Art Thebado, 524 W. 57th St., N.Y.

Talent Corp. of America (119 W. 57th St., N.Y.). Seeking new personalities; teenager who sing-dance-act, some experience required. Mail photo and resume to Pat James, at the above address. Do not phone or visit.

Willard Alexander, Inc. (425 Park Ave., N.Y. 22); Casting director, Michael Hartig. Accepting photos and resumes of attractive and also wholesome types for tv commercials and films; also interested in established musical comedy performers. Submit inquiries by mail only. Suitable applicants will be contacted for appointment.

Penna. Show Biz

Continued from page 77

and the one man who has been responsible for the step-up in live show appearances in this area, the Center will also sponsor a series of workshops on the theatre, with guest "name" lecturers to be imported for the classes, and live theatre will be continued on both a professional (roadshow) basis and utilizing home talent.

Peoria, Too

Peoria, Ill., Nov. 3.

Words and music, new and old, are flying fast here in biggest show week of the season so far. Dick Clark Caravan led off the parade (30). Fred Waring's new Stereo Festival matineed Sunday (1) and "Dark at Top of Stairs" with Joan Blondell wraps up two-day stand tonight (Tues.). New York Pro Musica brings Purcell period tunes and instruments for concert on Friday (6).

Clark and his potentially explosive "Caravan of Stars" rocked 'n' rolled in for a pair of evening shows that had a special detachment of police, a Marine Corps guard and personnel from the state National Guard on hand.

They weren't needed. Some 3,600 teeners paid almost $10,000 to see the two shows and did little more than stamp their feet and cheer. Top was $3.

New Zealand Legit

Continued from page 77

less than half London's, and to reach them the Players travel 8,000 to 10,000 miles.

On the average, a play will be taken to 35 cities and towns, with runs up to a fortnight in larger communities. Perhaps 20 engagements will be one-night stands. A straight play costs about $80,000 to put on the road, a musical perhaps $120,000. With top admissions never over $3, it's obvious that a production must draw good houses everywhere for the Players to show a profit.

The Players formerly used name actors from abroad for boxoffice draw, notably Barbara Jefford and Keith Michell from London's Old Vic. However, only New Zealand talent is being used for Barrie's "What Every Woman Knows," the Players' current production. Signed for 1960 is Donald Wolfit, who will tour with a bill of Shakespeare excerpts.

In view of New Zealand's government-supported National Orchestra showing an annual loss of upwards of $400,000, the Players figure that a grant of perhaps $70,000 would put them back in the black.

Shows Abroad

Continued from page 78

My Friend Judas

transfer for a regular West end run.

Acording to the play, the students are on terms of unbelievable familiarity with their tutors, although the pictured goings-on may be true. The story is not believable, however, and the plot at times hits the depths of banality.

Jeremy Spenser plays a caddish young student who tries to conceal his humble origin by phony airs and graces, but is sent down (i.e. expelled). It says much for his ability as an actor that he is able to rise above some of the worst dialog ever written for a leading role.

Dinsdale Landen is an unsympathic sort of angry young student who has an irresistible way with the girls, and Ann Lynn is an attractive, promiscuous co-ed.

The cast has little chance with this material and that is reflected by Fred Sadoff's direction. Paul Mayo's decor is probably the best part of the production. *Myro.*

Serjeant Musgrave's Dance

London, Oct. 23.

English Stage Co. presentation of three-act (eight scenes) drama by John Arden. Direction, Lindsay Anderson; decor, Jocelyn Herbert; music, Dudley Moore. Opened Oct. 22, '59, at the Royal Court Theatre, London; $2.50 top.

Pvt. Sparky ..... Donal Donnelly
Pvt. Hurst ..... Alan Dobie
Pvt. Attercliffe ..... Frank Finlay
Bludgeon ..... James Bree
Serjeant Musgrave ..... Ian Bannen
Parson ..... Richard Caldicot
Mrs. Hitchcock ..... Freda Jackson
Annie ..... Patsy Byrne
Constable ..... Michael Hunt
Mayor ..... Stratford Johns
Slow Collier ..... Jack Smethurst
Pugnacious Collier ..... Colin Blakely
Walsh, a Collier ..... Harry Gwynn Davies
Trooper of Dragoons ..... Barry Wilsher
Officer of Dragoons ..... Clinton Greyn
Understudies ..... Shirley Dixon, Robert Aldous

There is doubtless some inner depth to John Arden's "Serjeant Musgrave's Dance," but it is well concealed and the result is an obscure play with occasional arresting dialog. It is an extreme example of experimental theatre even for the Royal Court. Though a prize-winning effort in an Encyclopedia Britannica contest, it hasn't the slightest possibility of being a commercial proposition.

In his first play, "Live Like Pigs," presented at the same theatre, Arden showed a talent for dialog and characterization. And even that was an unsavory piece of dramatic construction, it at least had the virtue of comprehensible directness absent in this new work.

There is evidence of the obscurity in the establishing first act, but pretence is made at creating a definite situation. The play is set in a mining town in the north of England in 1880, at the time of an industrial dispute. The coal-owners claim there is a strike, whereas the miners protest that they are the victims of a lockout.

Four of the Queen's red-coated soldiers arrive, led by a fanatically religious serjeant (*English spelling. Ed.*) The mine owners hope that some of the troublemakers will be recruited into the service, but the serjeant, in his own strange way, preaches a peculiar brand of pacificism.

Lindsay Anderson's directorial authority is in evidence, but it is uphill sledding. He is, however, aided by a convincing leading performance by Ian Bannen, who succeeds in conveying the frustration and contradiction of the title character.

Few other members of the cast get anything approaching a break, particularly Freda Jackson, a skilled actress in the minor and colorless role as an innkeeper. The decor by Jocelyn Herbert is austere but adequate, and the minimum of backgrounds convey the seven different sets employed. *Myro.*

Les Petits Bourgeois
(The Petty Bourgeois)

Paris, Oct. 9.

Robert De Ribon & Gerard Guillaume presentation of a two-act (four scenes) drama by Maxime Gorki, adapted by Arthur Adamov. Direction, Gregory Chmara; scenery, Nat Bayance; costumes, Rita Bayance. Opend Oct. 8, '59, at the Theatre De L'Oeuvre, Paris; $3 top.

Tatiana ..... Caroline Walde
Polia ..... Katy Vail
Piotr ..... Gerard Guillaume
Bessemenov ..... Charles Guillaume
Akoulina ..... Denise Peron
Stepanida ..... Severine
Pertchikhine ..... Pierre Valde
Teteriov ..... Etienne Bierry
Elena ..... Helene Vallier
Nil ..... Bernard Fresson
Tsvetaiva ..... Helene Roussel
Chichkine ..... Guy Rayat

Lucid acting and staging bring out the strength and interest in Maxim Gorki's first produced play (1902). This is believed to be its initial Paris presentation. Despite its merits, it will probably have a short run, as the ideas and basic style aren't pertinent today.

"Les Petits Bourgeois" shows the contemporaneous Anton Chekov influence in its serio-comic view of a people immobilized by boredom and hoplessness. The Gorki touch is the exceptional character of a young worker who can feel and think and act.

This better-late-than-never Paris production is staged to bring out the contrasting comedy and drama of the play, and the performance gives the pre-revolution Russian characters plausible life. "Bourgeois" probably isn't suitable for major commercial presentation such as Broadway, but it offers interesting possibilities for off-Broadway and college theatres.

Soleil Est-Il Mechant?
(The Sun Is Destructive)

Paris, Oct. 4.

Jacques Hebertot presentation of three-act (four scenes) drama by Jean Le Marois. Staging, Georges Chamarat; scenery and costumes, Roger Harth. Features Maria Therese Arene, Jacques Berthier, P.-J. Moncorbier, Jean Davy, Jacqueline Corot. Opened Oct. 3, '59, at the Theatre Hebertot, Paris; $3 top.

Marie-Laure ..... Marie Therese Arene
Axel De Lied ..... Jacques Berthier
La Rive ..... P.-J. Moncorbier
Jean De Moret ..... Jean Davy
Isabelle ..... Jacqueline Corot

There's likely to be little local interest and practically no export prospect for "Le Soleil Est-Il Mechant?" (literally "Is the Sun Wicked?"). Jean Le Marois's drama has an 18th century French locale and theatrical technique of not much more modern vintage.

The story concerns a nobleman who, after being imprisoned for liberal activities, emerges as a degenerate. He manouvers his wife into an affair with a suitor she has loved but avoided, so he can spy on their love-making. Although the subject matter would have seemed provocative and perhaps even shocking a generation ago, the kid-gloves writing and arch performance make it an anachronism today.

Maribel y La Extrana Familia
(Maribel and the Strange Family)

Madrid, Oct. 4.

Martiza Caballero presentation of three-act comedy by Miguel Michura. Staged by the author; decor, Burmann. Stars Maritza Caballero, Paco Munoz, Julia Caba Alba, Maria Basso, Maria Luisa Ponte. Opened Oct. 3, '59, at the Teatro Beatriz, Madrid; $1.25 top.

Maribel ..... Maritza Caballero
Fernando ..... Paco Munoz
Dona Paula ..... Julia Caba Alba
Dona Matilde ..... Maria Basso
Rufi ..... Maria Luisa Ponte
Pili ..... Irene G. Caba
Nini ..... Eulalia Soldevila

There's a scent of Jean Anouilh and "Irma La Douce" in this enjoyable comedy but the Miguel Mihura imprint is unmistakably present in the humor, dialog and literary values.

The yarn involves a romance between wide-eyed provincial and an attractive Madrid streetwalker. They are encouraged by his eccentric, lovable mother and aunt, who see her as an ideal wife, incorporating all the virtues of modern womanhood. However, her cronies oppose the marriage, suspecting the naive backwoodsman of perverse instincts and criminal intent, adding a touch of mystery adventure to the outlandish romance and mirthful family relationships.

Mihura has staged his comedy with a sure sense of pace. Above all, he has provided Maritza Caballero's talented troupe with ingenious doses of cynicism, satire, madcap situations, zestful incongruity and low foolery, without excess at either extreme. As a wit and humorist, Mihura has rarely showed better form.

The heroine's long transition from callous skepticism to submissive gentility and love is only partially captured by Miss Caballero. The others more than compensate, delivering rich performances to give the humor a warm, human glow. *Hank.*

Schenectady Skeds 4

Schenectady, Nov. 3.

Schenectady Friends of the Theatre, Inc., has four plays booked for Proctor's Theatre this season. They are Basil Rathbone in "J.B.," Nov. 16; Ann Sheridan and Scott McKay in "Odd Man In," date to be announced; Hal March in "Two For the Seesaw," Jan. 6, and Miriam Hopkins in "Look Homeward Angel," Feb. 24.

Subscription prices for the four dates range from $16 to $8.

Legit pressagent Seymour Krawitz, currently repping "Gypsy" on Broadway, has opened his own New York office.

Spain's Legit Awards

Madrid, Nov. 3.

Annual national theatre award for the best play of the past season was accorded Antonio Buero Vallejo's "Un sonador para un pueblo" (Dreamer in a Town). Cayetano Luca de Tena was honored for stage direction; best male and female legit performance designations went to Francisco Pierra and Mercedes Prendes.

Annual citations are recommended by the state theatre council, ratified by the director general for cinema and theatre and officially bestowed by the ministry of information and tourism. Other awards were made to lyric artists and circus performers.

Concert Reviews

Larry Adler

The concert stage is a happy frame for harmonica virtuoso Larry Adler. A recital last Friday (30) that filled Town Hall nearly three-fourths capacity ($3.60 top) proved this point conclusively. There were ample opportunities to indicate the variety of his skills. Under Sol Hurok's management, Adler covered a wide range of material from Bach to Gershwin.

Adler is one of those to move the mouth organ from the street corner to the classics. His mastery is mature and confident. He knows how to give his instrument the singing quality of strings, the plaintive sounds of woodwinds and the big tones of brass. He can produce a whispering, silken pianissimo that is a triumph of subtlety. The ambitious program revealed imagination and taste.

The Bach and Purcell selections gained rapt attention and gasps of disbelief before the enthusiastic applause. His rendition of "Nigun" by Bloch caught the baleful, sorrowful quality of a cantor's chant. Contrast showing different moods and styles was provided with selections by Stravinsky, Bartok and Jean Berger. Debussy's "Afternoon of a Faun" was especially sensitive and imaginatively detailed.

Second half of the program was virtually all Gershwin. A suite from "Porgy and Bess" suggested the possibility that a mouth organ was better suited to evoke the folk origins of the music than a full symphony orchestra. "Rhapsody in Blue" was a strong closer.

Karl Mosbacher was the piano accompanist for the first half and Ellis Larkins took over for the second half where there was a jazz emphasis. *Burm.*

Little Orchestra
(THE APOTHECARY)

The main feature of Thomas Scherman's opening concert at Town Hall was a concert version of Haydn's little known opera "Lo Speziale" (The Apothecary). This early (1760) but skillfully and wittily written work shows Haydn as a fine opera composer—but Scherman's version was a mutilated one, with the overture and some arias missing—though within the 58 minute performance there was much charmingly refreshing music.

Goldoni libretto deals with an apothecary who wants to marry his ward but is outwitted by his apprentice. Scherman provided his own English translation. As usual in concert versions of operas, the singers look a little silly acting out the libretto, and suggest a group of penguins.

Ralph Herbert and Norman Kelly sang creditably and Madelyn Vose did fairly well too—none of them matched the true delight of the evening: Judith Raskin's fresh voice with the true distinction and lightness required for the occasion. Her aria "What veils of worry" and her singing in the duet "Love's a Soldier" did a lot to enhance the performance with loveliness and musicianship. A trio and a quartet which blended true comedy with grace were especially pleasing.

Henry Cowell's Symphony No. 13 (Madras-Symphony) was given its U.S. premiere as part of premiere evening. It had been played by this orchestra last spring during the Asian tour. An attempt to introduce the strange charms of Eastern music with Western elements, score is entertaining and quite ingenious and has much exotic color, using a number of Indian instruments.

Haendel's Concerto in F Major for Double Orchestra opened the program, but here the orchestra sounded lifeless and precisionless.

Shows Out of Town

A Loss of Roses

Washington, Oct. 30.

Saint Subber & Lester Osterman presentation of two-act (five scenes) of a drama by William Inge. Direction, Daniel Mann; setting, Boris Aronson; costumes, Lucinda Ballard; lighting, Abe Feder; music editor, Robert Emmett Dolan. Stars Shirley Booth; features Warren Beatty, Robert Webber, Michael J. Pollard, James O'Rear, Margaret Braidwood, Carol Haney. Opened Oct. 29, '59, at the National Theatre, Washington.

Mrs. Baird ..... Shirley Booth
Kenneth Baird ..... Warren Beatty
Geoffrey Beamis ..... Michael J. Pollard
Lila Green ..... Carol Haney
Ronny Cavendish ..... James O'Rear
Mme. Olga St. Valentine ..... Margaret Braidwood
Ricky Powers ..... Robert Webber
Mrs. Mulvaney ..... Joan Morgan

Once it starts moving, "A Loss of Roses" packs forceful drama. It shapes as a possible hit for both Broadway and Hollywood. But the "Men at Work" sign is in order for author William Inge and director Daniel Mann in the pre-Manhattan weeks ahead.

As of the tryout premiere, "A Loss of Roses" confines nearly all its action to the second half. The first part is slow and awkward, but the latter is already tight, emotionally explosive and sure-fire theatre.

It is a short play, and if Inge can't develop more dramatic punch in the first act and hasten its pace, he will have merely a padded one-act play. The difficulties is that the story is limited to a single idea, without diversified plotting or interesting, adequately developed secondary characters.

Inge is back in Kansas with the story about a handsome 21-year-old son with a mother complex. Both youth and parent lack the depth of understanding needed to help guide each other to happiness. Along comes a middle-aged sexboat who used to baby-sit with the son before she left Kansas for the life of an actress and subsequent hayrolling. In the ensuing events, one life is ruined and another gets new direction.

Carol Haney, in her first dramatic role as the big-hearted sinner, dominates the play, even if the author didn't especially intend it that way. Her remarkable theatre versatility is solidly established. The star, Shirley Booth, is fine and resourceful as the mother, but her part is third in importance among the three principals.

Warren Beatty, the brother of film star Shirley MacLaine, is here introduced to bigtime legit, showing full dimension as the complex youth, despite evident opening night jitters made worse by stage accidents. For instance, his zipper jammed while he was putting on his pants, so he donned Miss Booth's apron. Other characters are minor and well played.

The play's title comes from handkerchief-producing lines given Miss Haney as she tells a girlhood story to illustrate the inability to recover something beautiful given away. Boris Aronson's single set, a smalltown Kansas house on a turntable, meets requirements, as do Abe Feder's lighting and Lucinda Ballard's costumes. Dramatically important music, edited by Robert Emmett Dolan, is superior. *Cart.*

Show Business

San Francisco, Oct. 20.

James A. Doolittle & Charles Lowe presentation of two-part (12 scenes) review, with music, lyrics and sketches by Charles Gaynor. Settings, Glenn Holse; costumes, Miles White; lighting, David Joesting; choreography, Tom Hansen; musical direction, Robert Hunter. Stars Carol Channing; features Les Quat' Jeudis and Wally Griffin. Opened Oct. 19, '59 at the Curran Theatre, San Francisco; $6 top.

To lovers of two hours worth of Carol Channing, this show must rate nothing but posies. It isn't exactly a one-woman show, also having the services of a new French male quartet, "Les Quat' Jeudis," and a young standup comic, Wally Griffin.

But mostly it's the big, blonde mimic-singer with the elastic mouth and the big eyes. She gets a strong audience reaction with a variety of smart music, lyrics and sketches, all by Charles Gaynor. The question, of course, is how much Carol Channing do you want? And, as a corollary, why is this particular intimate review entitled "Show Business?"

Much of Miss Channing's material already has had a thorough breakin on the cabaret circuit—her hilarious Sophie Tucker takeoff, her Marlene Dietrich bit and her campy "Calypso Pete" number, for instance. On stage this material takes on a new dimension, for Miss Channing can stretch out and mince through some clever Tom Hansen dance routines instead of being confined to the usual handkerchief-sized nightclub stage.

A sketch, at least partly new, is Miss Channing's comparison of musical comedy in the '20's and '50's, and she also has a new song in "The Story of Marie," all about a fine French cook who conquers all the Parisian boys and winds up at the court in Versailles. In the latter, Miss Channing gets able help from the French quartet.

Considerably less bright is a sketch with Griffin on the influence of films on a couple, but Miss Channing compensates for this misstep with her near-classic "Cecilia Sisson," an old routine all about the lisping silent-picture star who makes her first talkie, and her smashing closer, "The Palace Theatre."

Griffin handles one somewhat limp standup routine something like Mort Sahl in a tuxedo, and the Frenchmen contribute half a dozen sprightly songs, with gestures.

Miles White's costumes are striking, Glenn Holse's sparse settings are attractive enough and Robert Hunter's musical direction is brisk.

Unfortunately, this show isn't yet well enough integrated to come across as a real revue. The title, with only Miss Channing, the French quartet and Griffin in the cast, seems pretentious, despite the star's tremendous skills. Her vivacity and name may mean profits for this small, light show on the road, and the core of an idea for a good Broadway run may be present, but it still needs strengthening.

Off-Broadway Show

L'Otage
(The Hostage)

Phoenix Theatre presentation of Le Theatre Du Vieux-Colombier de Paris, by arrangement with Jean De Rigault and under the auspices of the French Government, in three-act drama by Paul Claudel. Direction, Roger Dornes; scenery and lighting, Roger Harth; stars Helene Sauvaneix, Jacques Francois, Pierre Risch, Jean Le Poulain, Michel Gudin. Opened Oct. 26, '59, and due for repeat Nov. 2 at the Phoenix Theatre, N. Y.

Sygne de Coufontaine ..... Helene Sauvaneix
Georges ..... Jacques Francois
Le Pape Pie ..... Pierre Risch
Le Baron Turelure ..... Jean Le Poulain
Le Cure Badillon ..... Michel Gudin

Since the Theatre Du Vieux Colombier de Paris is performing "L'Otage" only twice at the Phoenix, N. Y., (prior to going on tour) and Paul Claudel is France's poet-laureate, it's natural that the almost exclusively French audience at the opening of the play Monday (26) received it enthusiastically. The French love their classics and "L'Otage" is one of those pieces in which the language flows in veritable torrents, while nothing much happens on the stage.

Nothing terribly impressive is being said by Claudel in "L'Otage." It was written before World War I and concerns itself in the main with the question of allegiance, an exposition of political opportunism in the Napoleonic era, and the emotional aspects of sacrifice.

Sygne de Coufontaine, played by Helene Sauvaneix with both spirit and dignity, is the sister of a young nobleman. She lives alone in a castle, or what's left of it, and is drawn into the turmoil (and eventually into disaster) when her brother, acted by Jacques Francois, abducts the Pope and brings him to the family seat. The cynically-cruel prefect, portrayed by Jean Le Poulain, blackmails her into marriage, and she finally dies, accidently struck by her brother's own bullet, unforgiving of her husband.

Miss Sauvaneix tends to overact in spots, but then there are aspects of the Claudel play which almost demand it. The situations are theatrical and more designed to permit philosophical discussions than to appeal to the dramatic sense. There are moments, such as when the priest, enacted by Michel Gudin, urges her to sacrifice herself for the Pope and marry the prefect, when Miss Auvaneix becomes genuinely touching and her desperation is fully realized. In other scenes, this sense of drama is absent.

As Turelure, the prefect who pits his cunning and pride against the family whom his mother once served, Poulain does a bangup job. His timing is superb, his villainy has that touch of sadism and grim humor that makes the character emerge clearly and quite believably. Francois suffers handsomely. Pierre Risch is good as the Pope wishing to take the side neither of the French nor the British. And Gudin has some effective scenes.

Roger Dornes' direction is skillful, considering the lack of movement inherent in the play. Roger Harth's settings and lighting provides a fitting backdrop. *Hift.*

THE Great GLEASON

"His performance is tremendous, funny and laced lightly with his own brand of pathos . . . GLEASON has a wonderful time."
JACK GAVER
United Press International

"Everything he did all through the show brought down the house."
BROOKS ATKINSON
New York Times

"The eminent JACKIE GLEASON . . . Playing with charm in addition to skill, he offered a real, humorous and appealing characterization . . . It is an attractive performance and unexpectedly modest . . . I must say that 'Take Me Along' converted me to a faith in JACKIE GLEASON."
RICHARD WATTS JR
New York Post

"JACKIE GLEASON came romping back to Broadway as the standout ace of a rollicking new musical comedy . . . GLEASON twinkletoes his way through the entertainment . . . Injects all his humorous sleight of hand and skill at switching from fun to pathos . . . his antics stopped the show."
WILLIAM GLOVER
Associated Press

VARIETY
"The theatre-going public and the trade have been calling it the JACKIE GLEASON show, and not without reason . . . It's unquestionably GLEASON'S night . . . He is more than just the obvious boxoffice draw because of his television name. He's also the life of the performance, adding pace and color whenever he's on stage . . . GLEASON is the big talent and personality . . . He's funny, of course, but also believable and ingratiating . . . GLEASON stampedes the audience."
Hobe

"Like the opening Fourth of July Parade he lights up the stage. GLEASON, in fact, explodes all over it with the force of a giant firecracker . . . whatever he does, whether it's dancing, singing, carousing around, or looped, GLEASON is the spark of the show."
LEONARD HOFFMAN
Hollywood Reporter

"He is an actor as well as a song and dance man."
RICHARD P. COOKE
Wall Street Journal

"JACKIE GLEASON, after twelve years away from the theatre, came back in this version of an American classic and stands out even in a highly polished cast like a diamond stickpin . . . GLEASON fits perfectly into O'Neill's memory book . . . GLEASON has proved he is a fine actor."
LIFE MAGAZINE

"GLEASON sparkles."
TIME MAGAZINE

"Any concern that JACKIE GLEASON might have had about 'Take Me Along' vanished . . . He heard the ovation."
LEONARD LYONS
New York Post

"The critics were bowled over by JACKIE GLEASON'S expert hoofing, singing and acting."
DANTON WALKER
New York Daily News

"JACKIE GLEASON need never return to T.V. He can 'Take Me Along' in the theatre for the rest of my life. I'm a pushover for his comedy."
HEDDA HOPPER
New York Daily News

"JACKIE GLEASON is funny from his first spectacular arrival . . . GLEASON plays without any personal tricks . . . He brings down the house."
ELLIOT NORTON
Boston Record

"GLEASON portrays Sid Davis with a maximum of charm."
CYRUS DURGIN
The Boston Globe

"JACKIE GLEASON, to my mind one of the truly authentic virtuosos in the modern annals of American entertainment."
BOB CONSIDINE
New York Journal-American

"The gifted GLEASON is back."
JERRY GAGHAN
Philadelphia Daily News

"JACKIE GLEASON comes across as a genuine and mature performer . . . Light on his feet, deft with a lyric . . . moving . . . All of GLEASON'S latent talent, including his powerful sense of pathos, has been channeled into a powerhouse performance that is warm, honest and beautifully disciplined."
ERNIE SCHIER
Philadelphia Bulletin

"JACKIE GLEASON is an enormously talented man."
BOB SYLVESTER
New York Daily News

"Uncle Sid, which was a secondary role in the original play, leaps to prominence with JACKIE GLEASON . . . He has performance honors."
HENRY T. MURDOCK
Philadelphia Inquirer

RETURNS TO BROADWAY!

in "TAKE ME ALONG" Shubert Theatre, New York

"MR. GLEASON, as we are all aware, can do anything and does."
JOHN MC CLAIN
New York Journal-American

"JACKIE GLEASON reveals once again that he is not just a slapstick knave, but a splendid actor."
THOMAS R. DASH
Women's Wear Daily

"Uncle Sid is splendidly embodied by JACKIE GLEASON. MR. GLEASON behaves with remarkable restraint."
KENNETH TYNAN
New Yorker Mag.

"GLEASON can be broadly comic acting as the life of the party and genuinely touching . . . He can also be gracefully disarming . . . JACKIE GLEASON, larger than life but never quite as loud, is the extroverted, amiable presence that bridges the gap between a gentle folk play and a guaranteed musical bonanza."
NEWSWEEK MAGAZINE

"JACKIE GLEASON is endearing, funny, raffish and poignant."
DOROTHY KILGALLEN
New York Journal-American

"T.V. hasn't spoiled his fine, rich, rolling comedy style . . . As a singer, dancer and actor he enriches the role."
ELINOR HUGHES
Boston Herald

"It is hard to imagine that Sid could be better played than by JACKIE GLEASON. It is a winning performance."
ALTA MALONEY
Boston Traveler

"The ample but agile JACKIE GLEASON playing a reporter has all the exuberance that endeared him to television watchers . . . he's irresistible."
WARD MOREHOUSE
Newhouse Papers

"GLEASON is funny, of course, but never deliberately a comedian. He plays his role straight with an engaging sweetness."
JOHN CHAPMAN
New York Daily News

"JACKIE GLEASON proves himself an irrepressible, dazzling comic."
CUE MAGAZINE

"I predict that JACKIE GLEASON will be to the Broadway stage what John Barrymore was."
EARL WILSON
New York Post

"If you want a definition of pro, spell it JACKIE GLEASON."
ATRA BAER
New York Journal-American

"JACKIE GLEASON has the Shubert Theatre and everyone in it under his awesome power and tucked away in his pocket."
GEORGE E. RYAN
The Pilot

"He proves what a number of critics have always maintained. That is that GLEASON is a really great actor."
MARY X. SULLIVAN
Boston Sunday Advertiser

"MR. GLEASON as Uncle Sid wins it hands down."
MELVIN MADDOCKS
Christian Science Monitor

"Sid is attractive, ebullient and colorful, but in MR. GLEASON'S nimble hands he is more: he is a fully rounded character whose tentative love scenes have gentleness and whose drunkenness has a certain apology about it."
WHITNEY BOLTON
Morning Telegraph

"JACKIE GLEASON the zany comic who can tug at your heartstrings, that lovable clown and full fledged actor is back on Broadway. The fuse that charges his kind of talent is as rare as a three-sided stamp."
ETHEL COLBY
The Journal Of Commerce

"MR. GLEASON'S performance is one of the most entertaining in town . . . Intoxicates you."
WALTER WINCHELL
New York Daily Mirror

"Enthusiatic approval of GLEASON . . . He gets a standing ovation at Sardi's."
LOUIS SOBOL
New York Journal-American

"JACKIE GLEASON comes to full maturity as a great comedian in 'Take Me Along'."
ED SULLIVAN
New York Daily News

"JACKIE GLEASON proved again he is a great talent."
MILLIE CONSIDINE
Morning Telegraph

VARIETY
"GLEASON gets applause at every entrance . . . GLEASON is tremendous."
Guy

Legit Bits

Joel Schenker, who doubles as a Broadway producer and president of Webb & Knapp Construction, leaves next Monday (9) for a week's trip to Florida and cruise of the Caribbean.

The Equity Library Theatre will hold its eighth annual Christmas party and revue Dec. 6 at the City Center Ballroom, N.Y., with **Moss Hart** and **Kitty Carlisle (Mrs. Hart)** as honorary co-chairmen, plus **Peggy Cass, Gwen Verdon, Myrna Loy, Barbara Bel Geddes, Kim Stanley, William Shatner, Paul Newman, June Havoc, Elsa Maxwell, Farley Granger, William Inge, Peggy Wood** and **Tallulah Bankhead** as entertainers and hosts.

George Brandt and **Samuel J. Friedman**, who took over the management of "Billy Barnes Revue" when it ended its Broadway run and returned off-Broadway, have protested to Actors Equity because the cast of the show caused the cancellation of the Oct. 27 performance. The troupe had gone to Chicago for a television appearance, but missed the return plane.

Lee Watson planes today (Wed.) for Brussels to do the lighting for "Free and Easy," the **Harold Arlen-Johnny Mercer** musical due to open a tryout Dec. 7 at the Carre Theatre, Amsterdam.

"Camelot" is the new title for the **Alan Jay Lerner** and **Frederick Loewe** musical formerly called "Jenny Kiss'd Me."

Cy Feuer and **Elmer Rice** planed to San Francisco last week to talk to **Carol Channing** about starring in the musical version of "Dream Girl," which Feuer and **Ernest H. Martin** plan doing, with Rice adapting the book from his own play. Miss Channing is currently starring in "Show Business' in Frisco.

While legit-tv actress **Edith Meiser** is on a trip around the world (she last wrote from India), **John Gielgud** is subletting her Manhattan apartment during his appearance on Broadway in "Much Ado About Nothing."

Robert Whitehead, executive producer of the Producers Theatre, planed to Paris last week to scout several new shows, notably **Jean Anouilh's** "Becket ou l'Honneur de Dieu."

George Cayley, who plans to put **Herbert Kubly's** "Birds of Summer" into rehearsal Dec. 28, also intends to produce lists future Broadway productions of "Hundred Yard Dash," by **Lou Solomon** and **Henry Myers**; "The Girl from Outside," a musical about the marriage of the Crown Prince of Japan and a commoner, and "Hamtrack," a musical based on a story by **Billie Jean** and **Robert Hadzen.**

Broadway producer **Alexander H. Cohen** delayed his trip to London until next Friday (6). He'll be back next week.

Kenneth Schwatz is managing director, **Harry McKee** house manager and **Joseph Heidt** pressagent for the Cass Theatre, Detroit.

Martin H. Poll, New York film studio executive, will be co-procer with **Selma Tamber** of "Viva Madison Avenue." **George Panetta's** adaptation of his own novel.

Una Merkel, featured in "Take Me Along," will address students of the Mace School, N. Y., next Tuesday (10). One of the audience will be **Luke Halpin**, who plays her son in the Broadway musical.

Ronald J. Dunlavey, of Washington, is the winner of the $1,000 first prize in the one-act play competition sponsored by the United Nations Assn. of Los Angeles. His script, titled "Border Incident 907," deals with the work of a UN truce observer team in the Palestine area.

"Graven Images of the New York Stage," an exhibition of three-dimensional portraits, will open next Friday (6) at the Museum of the City of New York, and will continue through next April .3

Karen Ford, who played the femme lead in "Plain and Fancy" last summer at the Meadowbrook Dinner Theatre, Cedar Grove, N.J., is repeating the asignment for a five-week run starting last night (Tues.).

Katharine Hepburn will return next summer to the American Shakespeare Festival Thearte, Stratford, Con., to appear in "Antony and Cleopatra" and another production to be selected, and also direct or co-direct one of the season's three shows.

Edward Greenberg, stage director for the St. Louis Municipal Opera, sailed last Wednesday (28) on the Bianco Mano with his wife, actress-singer **Sara Dillon**, for a four-month show-scouting tour of Italy, France and England.

Anne Sloper resigned as associate to pressagent **Bernard Simon** to go out as second advance agent for the tour of "Odd Man In." She has been succeeded by **M. D. ("Doc") Howe**, formerly p.a. for the Cincinnati Summer Theatre.

George Ross, no longer company manager for the touring "World of Carl Sandburg," is back in New York where he's pressagenting the upcoming off-Broadway revival of "The Big Knife."

Actors Equity has contributed $150,000 toward the erection of the new $750,000 Actors Fund home in Englewood, N.Y.

Andrew McCullough's drama, "The General's Other Son," is planned for Broadway production next season by **Robert Montgomery** and **Alfred de Liagre Jr.** Montgomery will also direct. He was originally designated as stager when the property was under option to **Courtney Burr** and **Eliott Nugent**, who've relinquished their rights.

Peter Coke's comedy, "Breath of Spring," is under negotiation for a Broadway presentation.

George Oshrin is company manager, **Jack Woods** stage manager and **Maurice Turet** pressagent for the touring "J.B."

Josh Greenfeld's "Clandestine on the Morning Line," one of the plays being presented this season under the Ford Foundation Program for Playwrights, begins a tryout run Nov. 17 at the Arena Theatre, Washington, with **Susan Steell** in the lead.

Abe Feder is lighting designer for "A Loss or Roses."

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Israel's Inbal Dancers 30G First Week in L.A.

Los Angeles, Nov. 3.

Opening week at the Ritz Theatre here piled up around $30,000 at $5.50 top for the Inbal Dance Co. of Israel. Expectation for the second week, current, is $35,000.

This is a second American tour for the Yemenites from Tel Aviv, repeating under Sol Hurok banner. The group opened on the Coast and is working east.

HUB HAS 3 OFF-B'WAY GROUPS, MAY GET 4TH

Boston, Nov. 3.

Equity-concession theatre operations are picking up in Boston, with three groups operating, and a fourth a possibility. A new company, with Frank Sugrue and Robert Calvin co-producing, Michael Murray directing, the 400-seat Charles Playhouse tonight (Tues.) with Eugene O'Neill's "A Moon for the Misbegotten."

Jerome Rosenfeld, backed by his Show of the Month Club, is importing off-Broadway productions from New York again this season. The initial entry, "Enemy of the People" ended a two-week run last Saturday (31) at the 550-seat Little Opera House. He has also booked "Mary Stuart" for later in the season.

The Poets Theatre Co., Cambridge, which formerly presented plays in a 49-seat theatre, is moving to the new 350-seat Stebbins Auditorium in Harvard Square, but will keep the old spot for experimental plays. The group will open next Monday (9) at the new location with a verse drama, "Sappho," by Lawrence Durrell.

An effort is underway for opening another Equity-concession playhouse in Cambridge for the Compass Players. The Cambridge Drama Festival is bringing in solo performers at Harvard's Sanders Theatre, with "Mark Twain Tonight" as the standout offering scheduled.

SINGLE COOLING UNIT IN 7 SHUBERT HOUSES

A master air-conditioning system is being installed to service seven of the Shubert theatres in the block between 44th and 45th Sts., New York. The new setup will replace the former method, by which air was chilled by being blown over ice in bunkers and then circulated in theatres by means of fans.

The new system is being installed by the Worthington Corp., of Harrison, N.J., for an undisclosed price.

The theatres to get the new air-conditioning service include the Shubert, Broadhurst and Majestic, in 44th St., and the Booth, Plymouth, Royale and Golden in 45th St.

Paris Hits, Flops

Continued from page 77

ness is the new Jean-Paul Sartre drama, "Les Sequestres d'Altona." It drew sharply divided reviews, and has been patronized by serious-minded playgoers, but isn't figured likely to last beyond early January.

As on Broadway, there have been notable successes. A major hit is "Becket ou L'Honneur de Dieu" ("Becket or the Honor of God"), Jean Anouilh's distinctive and brilliantly theatrical treatment of the story of the 12th century Archbishop of Canterbury, previously dramatized by T. S. Eliot in "Murder in the Cathedral." It's a cinch for a long run at the Montparnasse-Gaston Baty and is a prospect for adaptation abroad.

Another click is "Gog and Magog," adapted by Gabriel Arout from an English comedy by Roger MacDougal. It has added zest from the performances of Francois Perier and Jacqueline Maillan. It should keep the Michodiere lighted indefinitely.

Jacques Audiberti's "L'Effet Glapion" is a success at the La-Bruyere, and other promising b.o. items are "Les Croulants se Porte Bien" ("The Old Folks Are Well"), a Roger-Ferdinand farce, with music by Georges Auric, at the Michel, and "Les Escrivains" ("The Writers"), the Michel de Saint-Pierre and Pierre Calan adaptation of the former's novel, at the Mathurins.

Saturday, Salmaggi, Spaghetti

Continued from page 2

boroughs, talking to people and selling himself and his shows. He builds some of the needed props at his New Hyde Park (L. I.) home, hauls scenery himself. He's on hand at all rehearsals, ad-glibs on radio or television, calls the papers, coaches a singer—all this so he can present a fully-staged opera at prices ranging from $1.50 to $3.50 top.

Resourceful

Salmaggi and his henchmen have learned to improvise and adapt meager resources. Many stage sets do double and triple-duty. For instance, the first act of "Traviata" could be used, with simple changes, for "Fledermaus." The third act of "Traviata" could be used in the second act of "Rigoletto" while the third act of "Rigoletto" could be taken from the second act of "Tosca." "Barber's" second act can be adapted for "Rigoletto" or "Traviata." The Brooklyn Academy of Music, a building more than 50 years old, has a huge store of scenery, many of it discarded property of the Met, which used to journey to Brooklyn. Some sets are obtained from Anthony Stivanello, who—with Fausto Bozza—acts as one of the stage directors and who operates an operatic scenery supermarket on the side.

With these economies, Salmaggi can break even on receipts for his end of between $2,400 and $2,600 on most operas. Some shows are much heavier, but "Barber of Seville" which doesn't require a chorus, has a smaller nut. In former years, Salmaggi rented the four walls, paid for all his advertising and took the gross. Business was not enough, and he was on the verge of quitting. William McKelvy Martin, who became the Academy's director in the summer of 1957, offered him a new deal, whereby the Academy paid for advertising and took a percentage of the gross for its rent. Salmaggi and the house split 70-30 to $3,500, after which the cut is 50-50. The ad budget runs a little under $400 a week, but in addition there are subway posters (financed in part by contributions from friends), direct mail and exploitation through the Academy's channels.

Some of The Grosses

Salmaggi can't get rich on this deal, not at present rate of business, but he isn't likely to lose a bundle, and hope, of course, springs eternal in the impresario's broad chest. Though the current fall season has played to good business, he's still far short of capacity and there's room for dollar growth.

Opening with "La Forza del Destino," which had not been done in Brooklyn for more than 20 years, the company grossed more than $3,800, which is considered very strong for such a scarcely-known opus. The next week, "Butterfly," starring Elaine Malbin of the now-virtually defunct NBC-TV troupe, hit more than $4,200. The following week, Malbin sarg again, substituting on one day's notice in "Traviata," which did $3,840. "Rigoletto" did almost as well, over $3,500. All of these were on Saturday nights.

The fifth week, with Bette Davis and Gary Merrill booked for a Saturday night and Sunday matinee, the opera was moved ahead to Friday night. "Tosca" was the vehicle and the take nose-dived to a paltry $2,070. Moral: opera in Brooklyn is strictly for Saturday nights. Last week, "Barber of Seville" with Baccaloni guesting grossed over $2,800, whereas a few years ago the Rossini comedy would do under $2,000. Salmaggi feels his public is growing and he hopes to lure Met names to guest with his caralers. Last season, "Aida" grossed $4,600 and he hopes to approach that mark in the season's finale this coming Friday.

Last April, the company tried a spring season for the first time and business warranted a try at it again in the spring of 1960. There will be six or seven performances, all on Saturday nights, provided other bookings do not conflict. The company seems to have a burgeoning Brooklyn following and the performances are an improvement over Brooklyn opera of a decade ago. There's still room for betterment, though . . . particularly in the staging department and casting. Salmaggi operates without guarantors and subsidy, but if he had a fund of $10,000 or so, he thinks this, plus a robustly-sprouting box-office, would enable him to put on a long season of good opera at a $3.50 top. None of his thespian-canaries has yet vaulted to fame, but Papa Salmaggi, now retired, recalls that he introduced Richard Tucker, tenor celebrity of the Met, La Scala and other houses, at the Brooklyn Academy of Music as Alfredo in "La Traviata" and, instead of commanding an astronomical fee, singer Tucker paid $25 for the privilege of singing the role. The aspiring artists don't pay son Guido, but he does get passable talent at scale and occasionally cajoles a name performer, as a Malbin, a Baccaloni or a Tommy Hayward, to join his cohorts as a guest topper.

Meanwhile, the prominence of the borough activity has wafted the Salmaggi name overseas. On January 2, Guido leaves for Honolulu, where he will be artistic director of the newlyformed Honolulu Opera Company for a short season.

Rise Stevens' Memoirs

In "Subway to the Met" by Kyle Crichton (Doubleday; $4.50), Rise Stevens becomes the second Metropolitan Opera diva within the year to appear between hard covers. (Helen Traubel's "St. Louis Woman" was reviewed in VARIETY 3/11/59).

Crichton assumes light-hearted pace popular in dealing with classical singers in reporting Miss Stevens' progress from "the Bronx to Bizet." True, there is an indication of the hard work required of a memorable Carmen (to cite only one of Miss Stevens' roles), but principally, one gains from the text and pictures of this tome, bright impressions of its central figure in Hollywood, tv, and skimming through backstage intrigues at the Met. Considerable emphasis is placed on the star's family life. She is married to her manager, Walter Surovy, former Hungarian actor, and they have one son.

A lightweight entry, but pleasant companion-reading for a collection of Stevens albums. *Rodo.*

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Cerf's Latest

"Bennett Cerf's The Laugh's On Me" (Doubleday; $3.95) — the cre?ator is made part of the title, like the producer used to do with "George White's Scandals" — is another very readable anthology of wit and humor. Some 2,000 "stories, anecdotes and amiable observations," to quote from the book jacket, have been "conveniently arranged for retelling in 100 categories."

Said 100 categories are alphabetized from Across the Sea, Actors & Actresses, Advertising etc. through "VIPs, Wheather, Welsh Rare Bits and Words." Many have seen print before, either as part of the anthologist's Cerfboard column in This Week magazine; his syndicated King Features column, "Try and Stop Me"; or in special articles he wrote for sundry magazines. Virtually all entail namedropping, not always of the original raconteur, but the personality punctuating for proper accent is understandable. Cerf thus remembers friends, pals and acquaintances by hanging a *mot* or three on them, thus insuring (1) a newly-created with or (2) a potential book-buyer. Withal, it's all bright and breezy, the kind of a book that can be picked up at any given point, and gift item to boot.

It is probably also a good assist for after-dinner speakers or others who might like to punch up some jokes having to do with authors, banquets, barbers, books, battle of the sexes, cloaks and suits, commuters, dentists, doctors, drunks, girls, golf, hillbillies, hunting, insurance, Ireland, limericks, magicians and mindreaders, matrimony, night clubs, overseas travel, playwrights and producers, politics, psychiatry, railroads, religion, restaurants, salesmen, secretaries, society, Soviet Russia, sports, TV and radio, Texas, the theatre, vacation and, as above-said, down to weather, Welsh rare bits and words. There are some amusing pen-and-inkers by Doug Anderson. Withal, a by no means boresome book. *Abel.*

'Sports Afield' Contest

Hearst Corp.'s Sports Afield mag is running a unique contest in which readers are asked to submit ideas for a cover to be used in an upcoming issue. First prize is 12-foot aluminum boat.

Contest is believed to be one of the rare times a mag has solicited cover ideas from readers. Winning entries, incidentally, will be selected on the basis of "creativity, imagination and execution."

Mike Foster's Spiel

Michael J. Foster, vice president in charge of press information of the American Broadcasting System, will be featured speaker at the Harrisburg Chapter seminar of the Public Relations Society of America on Nov. 6.

Also on the program are discussions on newspaper production, creative printing and electronic communications.

'Good Old Days' Indeed

Edgar R. Jones' kingsize "Those Were The Good Old Days" (Simon & Schuster; $8.50) is a happy book indeed, supporting the subhead, "A happy look at American advertising, 1880-1930." Like popular music which generally mirrors the times, so do the ads reflect a nation's moods and mores.

These reproductions of ads for a large variety of subjects are entertaining and nostalgic reading and perhaps may well prove an object lesson to some of the Madison Ave. kiddies. In perhaps less subtle but equally effective ways were projected the sales messages for innumerable commodities from electric brushes which "magically" cured lumbago, the liver, pimples and what have you to automotives, household appliances, styles, high-button shoes, patent medicines, "imported English" complexion soaps, soft drinks, baby foods, manly remedies, corsets, rheumatism cure-alls, furniture, watch chains (actor Robert Hilliard and Douglas Fairbanks the elder are shown wearing them across their waistcoats), fashions, razors, a $989 pre-fab 7-room cottage, candy, the Kaiser ("is he mad?"), a new car $206 f.o.b., beach styles, the Columbia "grafonola," the Victor-Victrola, hair tonics, massage equipment, bathroom needs, breakfast foods, etc.

From the 1880s to the advent of FDR the advertisements tell the story of American progress in creature comforts, home medication, the better living. The old 19th century ads, of course, have greater appeal because of their long-range, historic perspective but even the transition in the last quarter-of-century is markedly pointed up by the contrast with the merchandising in the period through the Prohibition Era. It's a fun book and, obviously, designed as a gift book. Underlying key in American salesmanship still is the pink-toothbrush technique — the fear of having been spurned (business and romance, alike) because "you"—always it's *you*—didn't do this or that with this or that commodity. *Abel.*

Winters-Cammarata Encore

Comedian Jonathan Winters and Philip Cammarata, an art editor of Fawcett Publications, whipped up "Did Anyone Bring An Opener?" (Harper; $1.50). It's another in the series of comedy cartoon books with accent on the cockeyed captions. Stills are from old silents and the captions—a la the "baby" books and the one last year about the admen et al.—are in the same outlandish idiom.

A drawback is what was intended as a virtue—slit pages so that "choose-your-own interchangeable captions" can be ascribed to any given yesteryear movie shot. While it works, so flexible are the nonsequitour titles, that somehow (1) the original caption, as the authors intended, is still the best; and (2) it becomes a nuisance to match up the slit-page caption with the picture. True, they're scientifically numbered for matching purposes, but it would be easier handling if the page had not been slit. The gimmick, intended as a virtue, somehow doesn't come off, but apart from this "lazy man" captiousness, the concept is entirely a fun book. *Abel.*

'Holiday' Case History

Good promotion stunt by Kermit V. Sloan, p.r. of Curtis Publishing, is "The Case History of New York" Issue of Holiday. This was the October edition, entirely devoted to a survey of the Gotham scene.

Enclosed in the brochure are photostats of the concept, intra-office editorial notes between and from editor Ted Patrick and editorial director Harry Sions, copies of letters to and from associate editors and contributors, their agents, and others.

As a public service Curtis' Educational Bureau will distribute copies of this study to schools of journalism and college writing classes all over the country.

Partch's Lei-of-the-Land

Offbeat cartoonist Virgil F. Partch ("Vip") is in Honolulu to dream up some Hawaii-slanted cartoons that will "just hit on things that people just don't see even if they do see them—but they're never cruel." He's also working on newspaper syndication arrangements.

Partch says his wife, who's in Honolulu with him, is his "testing ground." "It works out pretty well," he reasons. "The cartoons she says are lousy or corny are usually the ones that knock people out."

'Canada On Stage' Book

Playwright-author Stanley Richards has completed "Canada On Stage" for spring 1960 publication by Clarke, Irwin Co. Ltd. (Toronto). It's a collection of one-act plays by 10 Canadian playwrights, the first anthology of this type published in the Dominion.

Richards, who is New York drama critic for Players Magazine, has lectured and conducted courses at the annual Western Ontario Playwrighting seminars in London, Ontario (held at the Grand Theatre there). The 1960 seminar next July will be the fifth such session.

Hill & Wang's Show Biz Books

Hill & Wang brings out three theatre books next month.

"Changeable Scenery," by Richard Southern, British scenic designer, will cover British set design from the Restoration through the New Art movement of the early 20th century (100 illustrations).

"Racine and Poetic Tragedy," by Eugene Vinaver and translated from the French by P. Mansell Jones, is an interpretation of the poetic tragedy of the 17th century French playwright. Vinaver is professor of French at the University of Manchester.

"Goethe's Major Plays: An Essay by Ronald Peacock" is an introduction to the traditional interpretations given the German's major plays, and the author's own evaluation of same.

Jane Ardmore's Newest

Jane Kesner Ardmore, who authored the Eddie Cantor and Edith Head biogs, has done another show biz subject, for McGraw-Hill publication.

Unlike the others, with were as-told-to collaborations, "The Self-Enchanted (Mae Murray: Image of An Era)" is a third-person biography. Author dedicates it to Miss Murray.

A Heap of Hershfield

"Laugh Louder, Live Longer" (Grayson; $2.95) is the title of cartoonist - humorist - columnist-after-dinner-speaker Harry Hershfield's latest compendium of stories. As dean of American humor and a renowned banquet speaker, he plays the celery circuit at the drop of an olive—and at a $500-$1,000 fee. He has been known to laud the g. of h. (whom he often has met only that night) with such an ardent appraisal of his virtues as a benefactor, civic leader and patriot that the relatives have started to treat the subject with greater respect.

A conditioner for this wave of well-being invariably has been Hershfield's newest stories. But Hershfield is not only the Belasco of the banquets; he's a distinguished Hearst columnist (N.Y. Mirror) and his syndicated strips have ranged from "Desperate Desmond" to "Ish Kabibble." He has played the varieties, is a regular on radio and tv, and latterly has been officially designated "Mr. New York-at-large" by Mayor Wagner. He has taken the spirit of Gotham abroad in his recent European and North African travels. But whatever the evolution of this durable septuagenerian, Hershfield is synonymous with humor.

He has captured a generous slice of the world's fun and put it entertainingly between covers. It is replete with beaucoup new anecdotes and situation stories, along with the one-liners and the nifties. They are of a different stripe than the run-of-the-mine "Broadway columnist" cracks—they are rich in values and, whether or not Hershfield hangs them on a pal, they have a special quality of quip and substance of story. Withal, an easy-to-read book which, if actuarial satisticians may challenge the last two words of the title, at least is sure to inspire one to "Laugh Louder."

Famed barrister Louis Nizer, himself a topnotch toastmaster, has written the foreword, which is a reprise of the address he made at the Waldorf-Astoria dinner honoring the author-comedian's formal induction as "Mr. New York" on his 70th birthday a couple or three years back. Another foreword recaps Hershfield's benevolent work with the N.Y. Heart Hospital sponsored by himself and the late Alfred J. McCosker, pioneer radio broadcasting executive. *Abel.*

Cosmo's Show Biz Issue

November Cosmopolitan is keyed to The Actor-The Actress, and takes in several other show biz fronts from staffer Richard Harrity's piece on The Friars' comedians to John Keating's piece on show biz feuds.

Ralph Bellamy wrote the piece on the players; Adam Douglas bears down on the 12 femmes who operate theatre parties; Lyn Tornabene salutes Dinah Shore's tv wardrobe; Harriet LeBarre has one on "Great Theatres of the World;" Richard Gehman has a profile of Suzy Parker; and there are other stories on the racketeering talent schools, the perennial ingenues and juveniles, etc.

Still They Come

Still they come—more show biz books and memoirs.

"My Wonderful World of Slapstick" is the the Buster Keaton autobiography in collaboration with Charles Samuels who has Boswelled several other show biz personalities in the past. Doubleday will publish in January.

Morton Zabel's "The Art of Ruth Draper" is an April 1960 Doubleday item; Edna Ferber has revised her memoirs, "A Peculiar Treasure," also Doubleday; and Igor Stravinsky and conductor Robert Craft have put their "Memories and Commentaries" between covers, also for Doubleday, for April publication. This is a sequel to "Conversations with Igor Stravinsky."

Not a memoir but a novel is actress-authoress Ilka Chase's "Three Men On Her Left Hand," also Doubleday, as is A. H. Parr's biog of "The Lennon Sisters," who came to attention on the Lawrence Welk video show.

Hearst Sues Guild

The American Newspaper Guild was named defendant last week in a $3,100,000 damage suit brought in N.Y. Federal Court by Hearst Consolidated Publications Inc. The newsmen's union, action charges, "maliciously and libelously" published a report that Hearst's N.Y. Journal-American was about to cease publication and merge with Scripps-Howard's N.Y. World-Telegram & Sun.

These "false, scandalous, malicious and defamatory statements" concerning the alleged merger, the suit asserts, were published Oct. 23 in the ANG's nationally circulated The Guild Reporter. Also named in the action, aside from the ANG, are Charles E. Crissey and John M. Barry, editor and assistant editor, respectively, of The Guild Reporter as well as various officers of the union.

Hearst charged that the story was written and published by the defendants without investigation, and with a plan and design of injuring the Journal-American in its advertising, credit, circulation and relationship with its employees. It was also claimed that the union had submitted fraudulent reports to the Federal government designed to induce the Department of Justice to bring proceedings which might result in a criminal action based upon Federal laws.

Primary purpose of the suit, Journal-American publisher Joseph Kingsbury-Smith declared, is to "protect this valuable property and its loyal workers from a wicked and ruthless attempt to undermine and sabotage the stability and leadership of this newspaper in New York." The publiser's comments were contained in a long statement run in late Friday (30) editions of his paper and reprinted in the Saturday issue.

"The sound financial position of the Journal-American," Kingsbury-Smith added, "can be no secret to the officials of the American Newspaper Guild. It can be no secret to them that the Journal-American is a strong and prosperous property."

Amussen Exits Rinehart

Theodore S. Amussen, trade book department veepee and editor-in-chief, has resigned from Rinehart & Co., effective Jan. 1. His new connection will be announced shortly; it involves a new subsidiary operation of a major publishing house.

This was the second return to Rinehart for Amussen who once before shifted to Holt and later McGraw-Hill. His successor has not yet been announced by Stanley M. Rinehart, president of the firm.

Yael Dayan's Pic Nix

Yael Dayan, 20, Israeli author of 12-language bestseller "New Face In the Mirror," won't play her Israeli army counterpart in the Hollywood version of her book, she said in a Montreal Gazette interview while there addressing Israel Bond Drive workers. She's been suggested for the role, but prefers to stick to writing. She's working on her second novel, "Envy the Frightened."

Incidentally, Gus Garber, longtime news editor of now-defunct Montreal Herald, and later press-agent for Windsor Hotel when it had a supper club, is now full-time publicist for State of Israel Bonds.

Mama Callas' Book

Evangelia Callas will publish "My Daughter, Maria Callas" via Fleet Pub. Corp. next spring.

It's a tell-all. No secret that mother-daughter relations have been strained.

Neil Vanderbilt's Memoirs

Cornelius Vanderbilt Jr., who inherited $200,000,000 at 21 when he became a $20-a-week reporter, has authored his autobiography which Crown will publish shortly under the title of "Man of the World."

Now in his 60s, Vanderbilt is a lecturer and globetrotting correspondent. During and pre-World War II, he was one of FDR's emissaries to Hitler and Stalin, later entering Military Intelligence (the famed G2), and still later transferred to the FBI. He was presented a Governmental medal for his share in breaking up a spy ring in Cuba.

Vanderbilt has been in New York twice this past month for publicity photos, taped interviews, future tv-radio bookings, etc.

Dial Encores at $1.50

The Dial has been revived as a mag of fiction at $1.50 a copy. It is slightly larger than pocket-size. New issue is dedicated to George W. Joel who edited the old Dial for 20 years. Current Dial is edited by James M. Silberman who was pressagent for the publishing house for several years.

Issue opens with a piece of "adult" fiction called "The Poozle Dreamers" by Vance Bourjaily and ends with an oldie, a reprint of a criticism of Joyce's "Ulysses" by T. S. Eliot. It reads terribly dated now. Philip Roth, Herbert Gold, Ellen Currie, Nelson Algren and Richard Power also make the book, which will be published as a quarterly. *Scul.*

Hec Chevigny's Safari

Blind author Hector Chevigny sold more than 400 copies of his two historical books, "Lord of Alaska" and "Lost Empire," at bookstore autographings in Anchorage. The Alaskan histories, written in the late 1930s and early '40s before Chevigny lost his sight, have been revived in new editions. Invited to "Alaska Day," Chevigny says "The trip to Anchorage was by way of being a Tom Sawyer-type daydream for an author. And it was a pleasant change to be considered as an historian and not a serial writer" (he regularly writes a daytime web soap opera).

The author was interviewed on Anchorage tv, received by the Chamber of Commerce at luncheon and lectured to an SRO house.

U.K. Moves In More On U.S.

Roy Thomson's newspaper group, now spreading considerably in the U.K., has extended its scope in the U.S. by purchase of the Laurel (Miss.) Leader-Call. Lloyd Phillips, president of the Thomson Florida Corp. and editor of the St. Petersburg (Fla.) Independent, will be new prez of the Leader-Call Corp.

Kenneth R. Thomson, son of Roy Thomson, is prez of the Thomson Organization, which owns 28 newspapers in Canada and eight in the U.S.

CHATTER

Bosley Crowther, N. Y. Times film critic, in Hollywood for annual studio looksee.

Arthur Hailey's "Close-Up: On Writing For Television" will be published next April by Doubleday.

David Mark's novel (Doubleday), "And Where It Stops Nobody Knows" is about a shabby traveling carnival.

PermaBook will paperback "Home from the Hill" to coincide with early 1960 Metro release of film version.

Ted Kavanaugh upped to p.r. for Holiday in the Phila headquarters, commuting to the New York editorial branch once-a-week.

Larry Vinick, ex-adpub Simon & Schuster and Funk & Wagnalls, to handle radio-tv exploitation for Air France under Norman Reader.

Former N. Y. Herald Tribune women's editor Florence Brobeck has authored "The Family Book of Home Entertainment" which Doubleday will publish in January.

"Norman Rockwell: My Adventures As An Illustrator" is the title of the painter's autobiog which Doubleday will bring out in February.

Crown publishing "The Playboy Cartoon Album" on the heels of "The Permanent Playboy," anthologies of cartoons and prose from Playboy mag.

Irving Wallace novel, "The Chapman Report," purchased for filming by Darryl F. Zanuck, will be hard-bound published by Simon & Schuster, which paid $25,000 advance.

Boris Morros' "My 10 Years as a Counterspy," which Columbia will release in 1960 as "Man On A String" (Ernest Borgnine), being paperbacked by Dell.

Prof. Berman, who recently returned from Russia, represented the estate of Sir Conan Doyle in attempting to get compensation in Russia for the numerous Doyle books printed in Russia.

Edwin Pope, 30-year veteran sports writer and editor, has done a history of "Baseball's Greatest Managers" for Doubleday (March '60) replete with anecdotes about his subjects.

"Library of Best American Plays" (96 of them, from 1916-1957), edited and with introductions by John Gassner, now a five-volume set, under Crown imprint, at $5.75 per, or $27.50 for the boxed set.

Montreal-born Edwards Bros., acro team, are launching International Magazine for Crippled Children, in English and French, for distrib to crippled youngsters all over. Freddie Edwards of the team was a polio victim at age 5.

Prof. Harold J. Berman of Harvard Law School will discuss "Rights of Foreign Authors Under Soviet Law" at Nov. 13 luncheon at the Harvard Club, N.Y., of the Copyright Society of the U.S.A. and the Copyright Luncheon Circle.

NBC's Irving R. Levine has his "Travel Guide to Russia" slated for March via Doubleday. He authored last year's "Main Street, USSR." Levine, now stationed in Rome, was longtime NBC newscaster (and VARIETY correspondent) in Moscow.

"This Is Where I Came In: The Impromptu Confessions of Edward Anthony" is the autobiography of the newspaperman from his Bridgeport Herald cub days to publisher of Woman's Home Companion and Collier's. Doubleday will publish next March.

"Juke Box King" is an original Dell paperback by Frank Kane, who has scripted several "Mike Hammer" tv shows and authored the "Johnny Lidell" mystery series. Deals with the "syndicate boys" giving an unknown singer the jukebox buildup.

Broadway

Grand Silver Medal of Honor bestowed by Austria on Rudolf Bing.

Publisher Syd Silverman of VARIETY due back in N. Y. next week after stay in Hollywood.

Metopera's Patrice Munsel under her wifely status is co-chairing Camp Fire Girls' golden anni.

Les and Liz Carpenter, chiefs of the VARIETY Washington bureau, to Tokyo, Hong-Kong etc. on a three-week vacation this weekend.

Conrad N. Hilton junketing one of his press-stars-VIP parties from both coasts for the Pittsburgh Hilton Hotel opening festivities Dec. 2-5.

Jennie Tourel, the mezzo, handled Medallion of Honor from State of Israel as first woman singer to hit new state back in 1949.

Marajen and Michael Chinigo, former INS bureau chief in Rome and now a special feature writer for Hearst Headline Service, in town on holiday.

William Zeckendorf Jr., head of the Zeckendorf Hotels, surprise partied by his staff at the Commodore Hotel, Monday (2) on his 30th birthday.

James E. Stroock, president of Brooks Costume Co., will be discharged today (Wed.) from Harkness Pavilion, having recovered from urological surgery.

Opera buffs relished a N. Y. Times typo which made Howard Taubman's review of "Manon" read: "The Met cannot renovate every work which it *understakes*."

Debbie Regensberg, wife of Harry (*Rege*) Regensberg, ex-VARIETY (London office), recuperating from serious op in the Middlesex Hospital, in the British capital.

One of those advertising gremlins got into Jose Greco's fullpage ad last week. His Dec. 3 "Big Party" (Revlon) booking is a CBS-TV spectacular; not NBC-TV as miscredited.

On this side with the Lucerne Festival Strings (Columbia Concerts) soprano Irmgard Seefried appears on Canada's televised "Concert Hour" under Igor Markewitch on Nov. 5.

Mrs. Charlie Althoff recovering from gall bladder surgery at Presbyterian Hospital, Newark. Husband, the vet vaude rube fiddler, is playing Prof. Willard nightly in off-Broadway revival of "Our Town."

Sam Goldwyn sticking around his Sherry-Netherland Hotel suite for another two or three weeks while his fractured kneecap operation is convalescing but holding virtual daily powwows with show biz VIPs who visit him for lunch or dinner.

Walton Butterfield, actor and writer, has two lucky-number dates coming up: Nov. 7 Comet Press publishes his new collection of reflective essays "How Are You?" and on the 11th he opens in the Bogdanovich revival of Clifford Odets' "The Big Knife" at the Seven Arts Playhouse.

Continuing the State Liquor Authority drive to clean-up bars for divers reasons—haunts of prosties, homos and other undesirables — the midtown Hurley's Cafe on West 45th St., between Broadway and 6th Ave., got rapped on "clip joint" charges (girls inducing male patrons to buy drinks etc.).

Fawcett Publications' roving European correspondent Mike Stern and wife Estelle, an exec of Fontana Sisters, the Rome couturiers, due in the U.S. end-November for a "gala Silver Anniversary with all the trimmings" which they will celebrate in New York although still Rome residents.

Jack S. Seidman (& Seidman), national accountancy firm, and personality w.k. in show biz as an investor and investment counselor, elected president of the American Institute of Certified Public Accounts at the 72d annual convention in San Francisco, succeeding Louis H. Penney, a Californian.

John F. Isard named g.m. of the Hotel Drake (Zeckendorf) succeeding E. G. Schoenhardt, resigned. Isard was longtime g.m. of the Savoy Plaza (now the Savoy Hilton) until resigning two years ago to g.m. the swank Surf Club, Miami Beach, and more recently ditto of the Windsor Hotel, Montreal.

Songsmith Mitchell Parish "doesn't object if they knock the 'I' out of 'Kelly,' or even if artist Maxwell Parrish puts an extra burr into the surname, with two 'r's', but with me its a singular Parish, spelled that way," says he. There is no correction of his ad in the Jack Mills Music special section last week.

Jennie Grossinger, the Catskill Mt. hotelier who never finished grammar school, will be awarded an honorary Doctor of Humanities degree tomorrow (Thurs.) by Wilberforce University, the Baptist college at Wilberforce, O., "because she has won a place in the hearts of Americans of all faiths". Last year Mrs. Grossinger was named a fellow of Brandeis Univ.

Parker D. Brewer, sales exec of Yorke Publications (drug trades), and round-the-world theatregoer, "poured" for his parents, Mr. and Mrs. Douglas Brewer (he's also in pharmaceuticals field, via ad agency), on their 40th wedding anni Sunday (1), at his E. 83d St. diggings. An "extra-added" was Consuelo Flowerton, yesteryear "Ziegfeld Follies" star and mother of actress Nina Foch, who made with a few ditties, by way of showing she hasn't lost the touch.

Paris

By Gene Moskowitz

(*66 Ave. Breteuil; SUF. 5920*)

French pic on American racial problems, "I'll Spit On Graves," forbidden in Brest.

It is now official that pix from now on that get censorship curbs will be forbidden to those under 18 instead of the previous 16.

Jean Seberg set for her second French pic based on a Francoise Sagan novel, "La Recreation." Her husband Francois Moreuil directs.

Jack Palance here on his way to Yugoslavia for a top role in Abel Gance's Napoleon film, "Austerlitz," a Yugoslavian-French coproduction.

Emmanuelle Riva replaces Simone Signoret in the pic Laslo Benedek makes here early next year. It is "Petition for Pardon," with Raf Vallone.

Jules Dassin to Greece where he will make a pic in English starring himself and Greek actress Melina Mercouri. Dassin also scripted and produces with a Greek company.

"Anatomy of a Murder" (Col) opened only in its subtitled version at two houses for its first-run. Then the French version was brought in at one house after one week. Reviews and biz are good.

Victoria Morhaim, whose first novel "Rena's Way" has been grabbed by the Joseph Schenck Enterprises for filming by Walter Wanger even before publication, here for a year to work on a new novel.

Head of the legit theatre syndicate here, Benoit Leon-Deutsch, huddling with Culture Minister Andre Malraux in an attempt to have theatre ticket taxes lowered to help legit which is in a crisis as usual. Too many plays and theatres, and not enough patrons or hits.

Albuquerque

By Chuck Mittlestadt

(*Diamond 4-1596*)

Local hotel bandleader Tommy Morgan home after five-month visit to Wales.

Margaret Itter, one of few tv sales execs, back on job at KOB-TV following major surgery.

"Airmen of Note," the Air Force dance band, booked into Civic Auditorium afternoon of Nov. 19.

Jimmy Dorsey Band, under baton of Lee Castle, played for New Mexico homecoming dance Sat. night.

Musician Ollie Pierre (nee Jack Snyder) now on sales force of indie radio station KQEO. Formerly fronted the Ollie Pierre quintet in L.A., New York and Chi.

Ed M. Sleighel of Albuquerque recently purchased El Paso indie station KHEY for $180,000. He formerly operated Spanish-language KABQ in Albuquerque.

KICA-TV and sister radio station control recently transferred to Texas Telecasting Inc. from May Strauss and Frank Lesley. Both are located at Clovis, N.M., about 250 miles southeast of Albuquerque, near Texas border.

Tokyo

By Dave Jampel

(*Press Club; 211-3161*)

Trio Los Panchos slated to open new Latin Quarter about Dec. 15.

Larry Adler's concert tour of Japan scratched because of illness.

Madame Romola Nijinsky here ogling Japanese dancers for possible tv shows.

Interlingual International received rights to agent CBC telefilm product in Japan.

Revue prez Tatt Schrieber here for 10 days of biz-vacationing on first leg of global tour.

Bevy of 13 American strippers due here soon to work niteries and theatres under Toho Geino pacts.

Topper John Harris of Ice Capades due here soon after ogling a new arena in the Philippines.

Casting problems continue to stymie plans for Metro's filmization of Gwen Terasaki's "Bridge to Sun."

London

(*COVent Garden 0135-6-7*)

Archie Robbins opens a cabaret season at Quaglino's next Monday (9).

Hannen Swaffer feted on 80th birthday at Savoy dinner last Monday (2) by Odhams Press.

Bryanston's first feature pic, originally called "Catbird Seat," retitled "Battle of the Sexes."

Milly Vitale inked by John Temple Smith of Sydney Box Associates for lead in "River of Diamonds."

Gary Cooper had a 48-hour stopover for world preem of "They Came to Cordura" before heading for Moscow.

Yvette Schumer in from N.Y. to consult with Fred Sadoff, Michael Redgrave and Bill Fournier on a London production of "The Dancing Heiress."

Jack Clayton was first British director to receive the Richard Winnington award at the London Film Festival last week. He was kudosed for "Room At Top."

Warner Le Roy due in from N.Y. to sign Carl Mohner for Broadway lead of Erich Maria Remarque's "Last Station." Mohner is currently filming here opposite Jayne Mansfield in "The Challenge."

Arthur Dickson Wright, treasurer of the Cancer Research Fund, and Tommy Steele, star of "Tommy The Toreador," were joint guests of honor at a reception yesterday (Tues.) at the May Fair Hotel, hosted by board of Associated British Pictures.

Minneapolis

By Bob Rees

(*4009 Xerxes Ave. So.; WA 6-6955*)

Freddie's has Carmen Cavallero.

National Polish Dancers set for here Dec. 19.

Ella Fitzgerald inked for Freddie's Nov. 30.

Sam Levinson addressed a teachers' convention here.

Edyth Bush Little Theatre celebrating its 20th anniversary.

"Borscht Capades" set for St. Paul Auditorium one-nighter Nov. 4.

Guitarist Carlos Montoya scheduled for Northrop Auditorium Nov. 9.

Richard Cisak named Minneapolis Symphony orchestra publicity director.

Broadway's "Gypsy" running ads in Twin Cities' Sunday newspapers' dramatic sections.

Minneapolis Sunday Tribune staffer Mary Hart in Hollywood for film personalities' interviews.

"Dark at Top of Stairs," here last season for a week, played St. Paul Auditorium two-nighter.

St. Paul Civic Opera season to comprise "Il Trovatore," "The Student Prince" and "Kismet."

Viennese pianist Ingrid Haebler made her American debut here as Minneapolis Symphony soloist.

Suburban St. Louis Park Community Theatre opening season this week with "Inherit the Wind."

U. of Minnesota Artists Course inked Moscow Symphony orchestra, one of Russia's toppers, for Feb. 2-3 concerts.

Fred Waring's Pennsylvanians set for a Nov. 12 appearance at Gustavus Adolphus college in nearby St. Peter, Minn.

Pittsburgh

By Lenny Litman

(*HA 1-2739*)

Harry James in town for Betty Grable's opening at New Arena.

Pete Dana being mentioned prominently as head of Pennsylvania's new censor board.

Andrews Sisters, Jackie Kahane and Taylor Twins heading fourth anni show at Holiday House.

B. B. Randolph, Alcoa exec here, sold film rights of his novel, "Trial of Mary Todd" to George Jessel for $150,000.

Mike Conner, now in business on the Coast, along with Jo McIntyre, former promotion girl here, in town for opening of Ed Townsend at Town House.

Madrid

By Hank Werba

(*Gral Sanjurjo 24; Tel: 344865*)

Vank specialty dancer Betsy Ross drawing plaudits for acrobatics at latespot Casablanca.

Flamenco dancer Pedro de Cordova and Brazil's Humbaly Orchestra head cabaret show at J'Hay.

"Swim at Midnight" is Gallic film feature which director George Jaffe will roll in Majorca this month.

Two picadors hurt at Malaga where director Rafael Gil staged a corrida to get final footage for "Litri and His Shadow."

Sabine Bethmann planed in from Germany to co-star with local moppet Pablito Calvo in the German-Spanish coproduction "Juanito."

Mel Tucker, exec assistant to Universal's production veepee Ed Muhl, and director Stanley Kubrick here for "Spartacus" second unit filming in Spain.

Director Luis Lucia started filming "Blame It on an Angel," a Calvo Sotelo play adaptation starring Antonio Ozores, Emma Penella and Pilar Cansinos.

Carmen Amaya bowed out of contracted engagements in Caracas pending settlement of Spain-Venezuela show biz tussle brought on by controversial Caracas tv ban on Carmen Sevilla.

Impresario and legit director Conrado Blanco has two stage hits on current, the free Jose Maria Peman version of Jacque Deval's "Comprador de horas" at Blanco's Tena's Alfonso XII sequel, "Donde Teatro Lara and Ignacio Luca de vas, Triste de Ti" at Teatro Goya.

Philadelphia

By Jerry Gaghan

(*319 N. 18th St.; Locust 4-4848*)

Local lawyer Morton Mitosky and group of friends invested $200,000 in "Saratoga."

The plush C'est La Vie will be reopened with new policy and decor next month by owners Harvey and Tillie Lockman.

Greer Garson cited "for her continuing influence on fashion" at Crystal Ball sponsored by the Philadelphia Fashion Group.

Lou Kellman, local film producer who made "The Burglar," readying a feature length opus, "The Life of Serge Rubinstein."

Mehli Mehta, founder and conductor of the Bombay Symphony, and Charles Goetz Gabor, former conductor of the Hungarian National Philharmonic, added to staff of New School of Music.

Miami Beach

By Lary Solloway

(*555 So. Shore Dr.; Union 5-5389*)

Eddie Fisher will be Xmas week headliner at Roc's Cafe Pompeii.

Lee Bowman and Rocky Graziano at Roc while shooting tv series.

"Tropical Nights," Latin revue, returned to Biltmore Terrace after stands up north.

Miss Universe contest will be staged here next summer, moving from longtime run at Long Beach, Cal.

Murray Franklin back in town after gander at talent in N. Y., prepping his spot for a Thanksgiving opening. Paul Gray, the comic, will be back as co-host and owner.

Milwaukee

By James Gahagan

(*1902 E. Linwood Ave., Apt. B; EDgewood 2-7655*)

Milwaukee Pops concert at Milwaukee Auditorium, Oct. 29.

Milwaukee Players, sponsored by Dept. Municipal Recreation & Adult Education, slate "The Crucible" for Nov. 5-8.

"All City Talent Show" pushed by Talent Promotions Inc. at Milwaukeean (longshuttered film house) with noted localites last week.

Fred Waring at Auditorium Nov. 4 with assists from Jeanne Steel (Miss Maryland 1957), Mickey Wayland (Miss Tennessee 1959) and Suzanne Johnson (Miss Illinois 1959.)

Berlin

By Hans Hoehn

(*760264*)

Thornton Wilder currently visiting Germany.

Egon Brosig, local comedian and operetta singer, celebrated 70th birthday.

"Ballet de France," with prima-ballerina Janine Charrat, four days at Titania Palast.

Linda Christian has female lead in Kurt Ulrich's "Peter Voss (Hero of the Day"), with O. W. Fischer.

Gerhart von Westerman left post of managing director of the Berlin Philharmonic. Wolfgang Stresemann took over.

Local preem of Peter Kreuder's oparetta, "Madame scandaleusen, starring Zarah Leander, was Oct. 30 at Titania Palast.

Julien Duvivier due to start shooting here on Kurt Ulrich's "Girl In Artificial Silk," starring Italy's Giuletta Masina.

Preem of the DEFA pic, "Sonnensucher," was cancelled in East Berlin. Political (they say the pic is "too open") reasons reported back of cancellation.

Tennessee Williams' "Sweet Bird of Youth," which saw its German preem at the local Schiller Theatre recently, will have its Munich opening in November.

Hollywood

Jean Seberg here from east.

Nanette Fabray skied to Europe.

Philip N. Krasne returned from Japan.

James A. Michener arrived from Hawaii for studio sessions.

Larry Turman to London, Paris and Rome for Kurt Frings Agency.

Beatrice Crawford Drury will head talent dept. of Joe Nayar Agency.

Jimmie Haskell ankled arranger-composer-conductor post with Imperial Records to work as indie.

Bill Crago swings from KFWB radio news chief to news director for Crowell-Collier Broadcasting.

Dorothy Dandridge named winner of second annual Meritorious Award of L.A. Council of Negro Women.

Bud Molin swings from film editor post at Desilu to Jerry Stagg's Blue Jay Productions in same capacity.

Ruth Roman awarded "Sarah Siddons" best-actress award in Chicago for her "Two for Seesaw" performance.

Chicago

(*Delaware 7-4984*)

Sally Rand back at the Brass Rail.

Eddie Davis Trio is at the Sutherland Hotel.

Reginald Gardiner tops Ray Colomb's suburban nitery.

Morris Carnovsky at Goodman Theatre with "Merchant of Venice."

Comics Lou Marsh and Tony Adams held over at Club Hollywood.

Angelo, new Rush St. dinery, providing limousine service to the Loop for playgoers.

Sun-Times gossiper Irv Kupcinet serving on the board of judges for the Look tv awards.

RCA Victor custom sales housepartying the trade today at its new Lake Shore Dr. diggins.

Joan Weldon, of "Music Man," modelling at the Pump Room's fashion matinee tomorrow (Thurs.).

Rosa Epstein, wife of William Morris agent Sid Epstein, showing her paintings at Sherman Hotel's art gallery.

Manie Gottlieb, ex-Universal district topper, back in distribution with his own setup for offbeat indie product.

Bermuda

By Chummy Zuill

(*Princess Hotel*)

Penny Ambrose, child-virtuoso violinist, scheduled a concert here Nov. 11 for the Bermuda Musical & Dramatic Assn.

Jane Dulo opened at the Inverurie, her second appearance at the hotel. She is substituting for Connie Sawyer who was unable to make the date because of influenza.

The Rosebank Theatre, two years in the building, tentatively scheduled a grand opening for Nov. 30. First to be shown, "Gigi," one night only; rest of the first week, Kirk Douglas' "The Vikings." The Rosebank (capacity 1,144) has a 26-foot stage and modern acoustics; plans to present popular acts as an extra. Two headliners mentioned are Pearl Bailey and Nat King Cole.

Ireland

By Maxwell Sweeney

(*Dublin 684506*)

"Five Pennies" (Par) set for Christmas release in Dublin.

"10 Commandments" (Par) doing outstanding biz on playdates in medium towns.

Brendan Behan nixed project to visit Stockholm for Swedish preem of "The Hostage," but will plane to N. Y. when it preems on Broadway later this season.

Columbia's London managing-director Kenneth Hargreaves and sales chief Eddie Bryson planed in for confabs with branch manager Dermot Kealy and Irish exhibs.

"That Was A Woman," Sophie Loren starrer for Paramount, nixed by film censor Liam O'Hara. His decision was upheld on appeal. "Cry Tough" (UA) and "Anatomy of a Murder" (Col), both red-lighted by censor, will be sent to Appeals Board.

Detroit

By Fred Tew

(*TU 4-8810*)

Agent Rollo S. Vest running for state representative from 11th district.

Rowland V. Lee, producer of "Big Fisherman," in town for opening of film at United Artists.

Kathryn Grayson and Marsha Hunt, in town for United Foundation appearances, house guests of old pal, Shirley Eder whose "This Is Show Biz" is featured on WJR.

OBITUARIES

CARLTON COLE

Carlton Cole, 49, New York literary agent (not Hollywood, as Reuters cabled), who died suddenly in London of a heart attack on Oct. 27, had gone over specifically to negotiate European deals for some of his show biz clients. Errol Flynn was one of them. Cole died 12 days after Flynn's passing at the age of 50. Cole had just placed the star's "My Wicked, Wicked Ways" for Sunday newspaper serialization.

He also was working on similar deals for Charles Chaplin Jr.'s book, and other film personalities whom he represented.

Mrs. Cole, who survives, is Rosalind Paige, London Records artist and nitery singer. She had gone abroad with her husband and was slated for some GI camp dates, plus possible extended dates in European capitals.

JACQUE J. PIERRE

Jacque J. Pierre, 74, retired theatrical manager and producer, died Oct. 26 in Sherman Oaks, Cal.

Starting his theatrical career in Pittsburgh as errand boy at the Alvin Theatre, he was Julian Eltinge's first manager and was associated with him for years. With Al Woods, he also produced numerous shows on Broadway.

Pierre managed Harry Lauder's first American tour and also the first concert tour in this country of opera star Lina Cavelieri. He also managed concert tours for opera star Emma Trentini. Partnered in a theatrical electrical effects company in N. Y., he created effects for Ruth St. Denis' first concert performance. In addition he also did the effects for the first American show to appear in Russia, in 1902.

During his more than 50 years in theatre biz, Pierre managed such stars as Raymond Hitchcock, Fred Stone, Leon Errol, Hal Skelley and Laurel & Hardy. He was manager of Globe Theatre in N. Y. for Charles Dillingham, and was general manager of the El Capital Theatre, (now Hollywood Paramount), and the Music Box Theatre when both were built in Hollywood. In 1926, he formed the L. A. Amusement Guide Co.

Surviving is his wife, publicist Dorathi Bock Pierre.

ALICE ALEXANDER TAVES

Alice Alexander Taves, 43, who as Alice Alexander was a dancer in a Joe Frisco turn and who when 23 produced a Broadway musical, "Right This Way," in which Frisco starred, died at her home, Blueberry Hill, Provincetown, Mass., on Oct. 28.

She had a member of Broadway musical credits as Alice Alexander. For the past two years she had been gathering material on Joe Frisco for a biography she had under way.

Left an inheritance by a grandfather, she invested money in California oil wells and gold mine stocks, all of which produced handsomely for her. Funeral services were held Saturday (31) in St. Mary's Episcopal Church, Provincetown.

Surviving are her husband and mother.

BOB MURPHY

Bob Murphy, 42, longtime radio-tv personality in Chicago, died Oct. 25 in that city, following surgery. Murphy had been announcer on "Don McNeill's Breakfast Club" on ABC Radio for 12 years until he became ill last spring. For many years he was on staff of NBC, during which time he was announcer for "Quiz Kids" and a number of other network shows. In the early days of television, he teamed with Kay Westfall on a local show called "Bob and Kay," which lasted eight years on Chicago airwaves.

Murphy's widow and nine children survive.

ROSALIND SELLAR

Rosalind Craig Sellar (Mrs. Alexander Maitland), pianist and patron of the arts, died recently in Edinburgh. She studied at the Berlin (Germany) Hochschule, and was later one of the chief organizers and conductors of the Petersfield Festival, first of its kind in the south of England.

Settling in Edinburgh after marriage in 1906, she ran a choir and orchestra, and was closely linked with the activities of the Reid Orchestra, under Sir Donald Tovey. She encouraged new talent, and was among the first to sponsor the talent of the late Kathleen Ferrier. She supported the Edinburgh International Festival, and served on its committee.

RUSSELL STAPLETON

Russell Stapleton, 60, manager of Fanchon & Marco Agency, booking division of ElectroVision Corp., died of a heart attack Oct. 29 in Pasadena, Cal. He has been connected with booking for 40 years, and joined F&M 23 years ago.

In the early '30s, he was known as the One-Night Dance King of the West, handling such dance orchs as Ted Fio Rito, Benny Goodman and others on tours. He also was a director of the Pasadena Tournament of Roses.

Wife, son and daughter survive.

NATHANIEL F. COLLINS SR.

Nathaniel F. ("Monk") Collins Sr., 71, one of Atlanta's first motion picture projectionists, died Oct. 26 in that city. He was projectionist for Bailey's 81 Theatre until he became ill nearly a year ago. At that time he also was chairman of Atlanta licensing board for motion picture operators.

Collins had operated machines at many of the city's old theatres, including the Savoy, Criterion, Bijou, Alcazar and Metropolitan, all of which have passed from the theatrical scene. He was a native of Birmingham, Ala.

Son and two daughters survive.

JACK ARKIN

Jack W. Arkin, 64, longtime financial partner of Ben Marden in his nitery and theatre operations, died Oct. 28 of cancer at New York's Memorial Hospital.

Arkin was a key behind-the-scenes mentor of Marden and his associates when operating the Riviera, at Fort Lee, N.J., and in general real estate holdings.

Despite his age, he sought and got service in World War II, achieving the rank of major in the European theatre. He was a member of the American Legion and Jewish War Veterans; also of the Lambs, Elks and Grand St. Boys.

Wife, sister and brother survive.

CARL N. CARLIN

Carl N. Carlin, 67, partner in Gratziano & Carlin Amusement Pier Co. at Buckeye Lake (O.) Amusement Park, died Oct. 24 in Lancaster, O. The firm operates the Pier Ballroom and other concessions at the park. During the 1920s and '30s the company brought name bands to its ballroom.

Surviving are his wife, two sons and a half-brother.

PHIL TAYLOR

Phil Taylor, 63, manager of the "Ice Capades" for five years and onetime world champion speed skater, died Oct. 30 in Phoenix, Ariz. A native of London, he was a celebrated teacher of figure skating before coming to the U. S. in 1940 to join the cast of "Ice Capades." He was also famed as a barrel jumper.

Surviving are his wife, daughter, two sons and a sister.

JESSIE ELLIOTT

Jessie Strauss, 31, vaude and nitery singer known professionally as Jessie Elliott, died Oct. 23 in Youngstown, O., of injuries sustained five days earliers when her car crashed on the Ohio Turnpike. She was motoring to Cleveland to fill a nitery date there.

Surviving are her parents and a brother.

JAY SCHRADER

Jay Schrader, 65, a Charlotte, N.C., exhibitor and onetime United Artists branch manager, died Oct. 25 in that city. A native of Columbus, O., he came to Charlotte in 1937 from Chicago. He was owner of the Charlotte Poster Exchange and also owned the Visulite Theatre in Charlotte.

Surviving are his wife, son and an uncle.

CHARLOTTE FRIEDMAN

Charlotte Freedman, 55, district manager in the Universal-International Chicago office for 36 years, died Oct. 22 in that city.

Survived by two sisters.

FRANK E. BROZ

Frank Edward Broz, 66, musician, died Oct. 28 in Lowell, Ind. He had been a staff musician at radio station WCFL in Chicago and served on the board of directors of the Chicago Federation of Musicians.

His wife, son, two brothers and two sisters survive.

DICK STEVENS

Dick Stevens, 65, indie booking agent in Chicago, died Oct. 28 in that city. He was once band booker for MCA in Chi and for years operated his own booking office.

Wife survives.

HAL GRAYSON

Hal Grayson, 51, former orch leader, died in Hollywood Oct. 30. During the '30s, his orch was one of the tops in the nation and such vocalists as Betty Grable, Martha Tilton and Shirley Ross toured with him.

Bandleader Stan Kenton also was a member of his outfit.

FRANCIS C. WELDON

Francis Cushing (Bunny) Weldon, 67, Broadway legit producer, designer and choreographer in the 1930s, died Oct. 28 in Santa Cruz, Cal. Between 1930 and World War II he was connected with a number of legit shows in New York.

Wife survives.

JOSEPH STERN

Joseph Stern, 70, Chicago theatreman and a former officer and board member of Illinois Allied, died Oct. 30 in that city. At his death he owned three neighborhood picture houses in the Windy City.

Survived by wife, two sons, four sisters and a brother.

HAZEL APPLEGATE

Hazel Applegate, 73, an actress in silent pictures, died Oct. 30 in Chicago. Her career flowered in the days of the old Essanay lot in Chi, when she appeared in pix with such stars as Wallace Beery, Gloria Swanson and Charlie Chaplin.

She had been a pensioner in recent years.

ANNETTE SIMMONDS

Annette Simmonds (Lady Dangan), 41, former British film and tv actress, was killed Oct. 28 in a car crash near London.

As a young actress Lady Dangan appeared in several films, including "The Wicked Lady" and "No Orchids For Miss Blandish."

Joseph M. Loudis, former orchestra leader and member of the Albany Symphony Orchestra, died Oct. 27 in Albany. Surviving are his wife, son, daughter, four sisters and two brothers.

George E. Butts Jr., 43, Texarkana, Tex., amusement park operator, died Oct. 27 in that city. Surviving are his wife, son, father and a brother.

Howard F. Murphy, 54, onetime Franklin, Ind., theatre manager, died of a heart attack Oct. 9 in Lebanon, Ind. His wife, two sons and two daughters survive.

Fred E. Hawkins, 83, former manager of the old Rubber City Theatre and the Colonial Theatre in Akron, O., died Oct. 14 in that city. His wife, daughter and two sons survive.

Frank Juzek, 73, former violinist with the Phil Spitalny, Louis Rich and Jimmie Johnston bands, died Oct. 25 in Akron, O. His wife, two sons and two daughters survive.

Mrs. Eve Pauker Ehrenfeld, executive assistant at Edmond Pauker literary agency, died Oct. 29 at Columbia-Presbyterian Medical Center, N. Y.

Wife of Robert Mooney, Guild Films northwest division sales manager, died Oct. 28 in Fall River, Mass.

Herbert J. Robings, 65, formerly Columbia Pictures studio purchasing agent, died Oct. 21 in Hollywood. Wife, two sons and daughter survive.

Thomas Ainsworth, 49, manager in Newcastle, Eng., of Paramount Films Service, died recently in that city after a two-months' illness.

Father, 70, of Hughie Green, tv quizmaster and comedian, died Oct. 24 in London.

Father, 73, of cartoonist Milt Caniff, died of a heart attack in Dayton, O., Oct. 26.

Mother of Steve Blauner, manager of singer Bobby Darin, died in New York, Oct. 21.

Max Lewis, 58, bandleader, died Oct. 23 in London.

George Asness, 54, television writer, died Oct. 29 in Van Nuys, Cal. Wife and daughter survive.

Mother, 64, of William V. A. Gell, director of Monarch Productions, died Oct. 18 in London.

Father of William Shanks, Metro assistant director, died Oct. 21 in Anaheim, Cal.

Charles D. Dillon, 75 veteran Columbus, O., stagehand, died Oct. 22 in that city.

Mother of Don Porter, tv actor, died Oct. 25 in Monrovia, Cal.

MARRIAGES

Deborah Jean Power to Arthur Loew Jr., Las Vegas, Oct. 26. Bride is widow of Tyrone Power; he's a film producer and grandson of Marcus Loew and Adolph Zukor.

Ethel "Candy" Leon to Dave Rosenthal, Hollywood, Oct. 30. Bride is sales manager for Arwin Records; he's a publicist with Freeman & Wick.

Rita Langley to T. P. Nicol, Llandudno, North Wales, recently. Bride was formerly with Warner Bros. in Liverpool, Eng.; he's a cinema circuit supervisor and former Warner branch manager in Liverpool.

Audrey MacLean to Brian Tesler, London, Oct. 28. He is a tv director; she was his former production assistant.

Mary Lou Krueger to Joe Ford, Corpus Christi, Tex., Oct. 25. He's a disk jockey on staff of KNUZ in that city.

Edwina Juliette Davis to Carl James Auel, Oct. 5, Ridgeland, S. C. Bride is the daughter of comedian Eddie Davis, longtime boniface of famed 52d St. spot Leon & Eddie's.

BIRTHS

Mr. and Mrs. Milo Mandel, daughter, Hollywood, Oct. 25. Father is a personal manager-attorney.

Mr. and Mrs. James Philbrook, daughter, Encino, Cal., Oct. 27. Father's an actor.

Mr. and Mrs. Ty Hardin, twin sons, Hollywood, Oct. 24. Mother is actress Andra Martin; father's star of WB's "Bronco" teleseries.

Mr. and Mrs. Dick Alen, son, New York, Oct. 22. Mother was formerly with Gray Advertising; father is one-night booker with Universal Attractions.

Mr. and Mrs. David Hurst, son, New York, Oct. 23. Mother is daughter of John F. Wharton, attorney and partner in the Playwrights Company; father is an actor.

Mr. and Mrs. Lloyd Hoole, daughter, Vancouver, Oct. 20. Father is a CJOR dj. and journalist.

Mr. and Mrs. Ben James, daughter, Hollywood, Oct. 28. Mother is actress Barbara Perry.

Mr. and Mrs. Don Hall Jr., son, Santa Monica, Cal., Oct. 28. Father's a sound editor with Batjac.

Mr. and Mrs. Blake Edwards, son, Hollywood, Oct. 29. Father is creator-producer of NBC-TV's "Peter Gunn" teleseries.

Mr. and Mrs. Jimmy Franklin, son, Houston, Oct. 22. Father is a music publisher in that city.

Mr. and Mrs. Ed Dunn, daughter, San Antonio, recently. Father is a disk jockey on KTSA in that city.

Mr. and Mrs. Gordon Ewing, son, Santa Monica, Cal., Oct. 20. Parents are singers who recently appeared in "My Fair Lady."

Mr. and Mrs. Edward Muhl, daughter, Hollywood, Oct. 26. Father's UI studio chief.

Films & Culture

Continued from page 5

larly abroad—to equate lack of "culture" with the commercial approach in film-making. This overlooks the fact that, to an almost unprecedented degree, Hollywood today is willing to speak out on given issues. It's no longer taboo to adopt a point-of-view in films.

"The Defiant Ones" punched home its message without trying to disguise it. "Blue Denim" spoke of the lack of communication between parents and their children. "I Want To Live" thundered against the death penalty and "They Came to Cordura" minutely examined the meaning of courage.

"On The Beach," which is coming up, carries a powerful message against war and "the bomb" and "Elmer Gantry," "Exodus" and "The Ugly American" each have something very specific to say, carrying a message which is bound to become controversial within the broad audience.

The Family of the Late
George M. Cohan
July 4, 1878 - November 5, 1942
Wishes to Thank
THE CITY OF NEW YORK THE DEPARTMENT OF PARKS
and THE GEORGE M. COHAN MEMORIAL COMMITTEE
for the magnificent memorial erected and dedicated in his honor in
Duffy Square on September 11, 1959.

DAVID BERNSTEIN
November 10, 1945

Sigmund Romberg
(November 9, 1951)
HARRY D. SQUIRES

SIGMUND ROMBERG
(Nov. 9, 1951)
ALWAYS IN OUR HEARTS
Sylvia and Irving Squires

WE NEVER FORGET YOU
William Morris
KARL TAUSIG BOB

In Loving Memory
HARRY REVEL
Died Nov. 3, 1958
Loving MOTHER
SISTER and BROTHER

After 6 Sensational Weeks in New York-

YVES MONTAND

THE IDOL OF PARIS

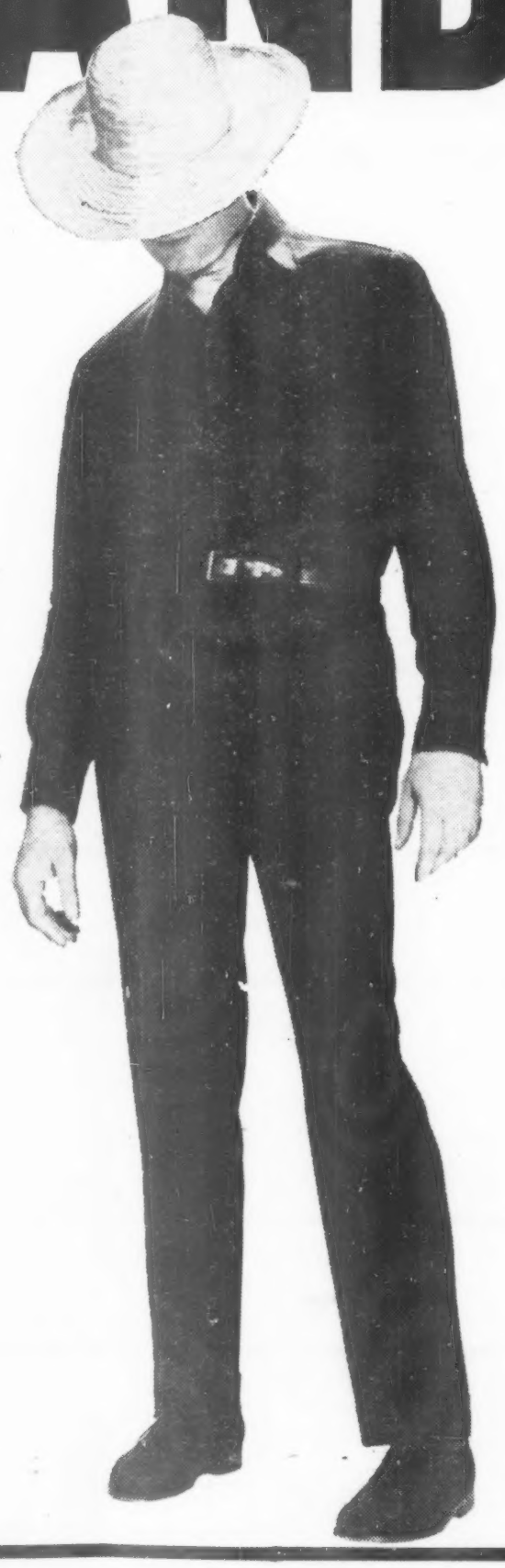
Appears

HUNTINGTON HARTFORD THEATRE, Los Angeles
WEEK OF NOV. 9

DINAH SHORE SHOW, NBC-TV, NOV. 15

GEARY THEATRE, San Francisco, Week of NOV. 16

ST. DENIS THEATRE, Montreal, DEC. 4-11



"France's highest paid entertainer, the hottest music hall performer to hit the scene since World War II, . . . Yves Montand has an air of casual virility that can curl the hair of every properly nourished female in the house . . . his simplest movements are vibrant with innuendo. In his first U.S. appearance he baited his audience into a wonderful medley of moods . . . At the end it was shouting for more." —TIME

"Yves Montand is wonderful, superb! All our singers could sit at his feet and learn. I could have listened to him all night."
—RICHARD WATTS, JR., *New York Post*

"Yves Montand is a charming, relaxed and immensely talented Frenchman of such extraordinary versatility that he seems like a combination Danny Kaye, Ray Bolger and Maurice Chevalier. In his first American appearance he is a standout in every department." —HIFT, VARIETY

"Yves Montand is very good. He was subtle and funny, grave and sad." —NEW YORK TIMES

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